



**NURTURING TOMORROW'S CULTURAL AUDIENCES:
A STUDY APPLIED TO PORTO**

Andreia Sofia Maia Dias

Master Dissertation in Marketing

Supervisor: Prof. Ana Oliveira Brochado

2012

BIOGRAPHY

Andreia Dias was born in 1978 in Porto, Portugal. She is graduated of Faculdade of Economics of Porto University, where she received a degree in Economics in 2001.

After finishing the course, Andreia worked during five years as an investment projects analyst in one of the operational interventions supported by the European Social Fund within the Third Community Support Framework (POEFDS - Programa Operacional Emprego, Formação e Desenvolvimento Social).

In 2006, she embarked on a career in the marketing area, as Product Manager, within the selective perfumery and cosmetics sector. Since then, she has worked with a wide portfolio of prestigious global brands, such as Givenchy, Jean Paul Gaultier, Issey Miyake and Elie Saab, which are represented by two global players in the beauty market: Louis Vuitton Moët Hennessy Group and Beauté Prestige International, SA.

Faithful to her passion for culture and for the arts, she elects arts marketing and audience's studies as areas of particular interest for present and future investigations.

ACKNOWLEDGMENTS

It was only with the enthusiasm, support and co-operation of a group of persons that this dissertation was brought to the form in which it now appears.

Thus, and at a first stage, an acknowledgment is gratefully made to my supervisor, Professora Doutora Ana Oliveira Brochado, for her scientific and methodological support, as well as for the immeasurable motivation given.

For this exploratory research were also very important the empirical knowledge, as well as, the field experience shared by the person in charge of the workshops at Árvore-Cooperativa de Actividades Artísticas, CRL, the sculptress Luísa Gonçalves, and to the person responsible for Educative Service at Casa da Música, Dr. Jorge Prendas.

A special thank to my parents, for having taught me that the best good value for money investment that one can have is our education.

I am also most grateful to my sister Cláudia for her unconditional support, her shared wisdom and precious help.

I could not miss the opportunity to thank to a group of special friends with which I had the chance to share my work in progress ideas and whose help and advice have been of great value, namely: Ana Margarida Moreira, Ana Paula Guimarães, Cláudia Silva, Fernando Charrão, Helena Amado, Luís Carvalho, Patrícia Salgado, Rute Oliveira, Sílvia Saraiva, Stéphane Costa, Sofia Costa and Susana Meireles.

Finally, I must enhance that this research was not possible without the availability shown by a set of individuals to participate in the survey undertaken. For all them, my sincere word of thanks.

ABSTRACT

With a greater competition and a consumer better informed, cultural organizations face today important challenges in order to increase their audiences. In this context, a deeper knowledge of the demand side, behaviours, attitude, motivations, perceptions and consumption patterns may be relevant to the development of marketing strategies towards targeting their audiences.

Stemming from the existing literature contributions on the demand for art and culture activities, an exploratory study was developed, based on both quantitative and qualitative approach, in order to assess the determinants of cultural demand in Porto.

The study provides empirical support to the literature reviewed and indicates that: 1) painting exhibitions attendance is positive correlated with age; 2) cinema frequency is negative correlated with age; 3) there is no significant association between gender and cultural activities attendance; 4) cinema is associated with the state of unmarried; 5) frequency of attendance of cinema and circus is associated with the household dimension; 6) presence of children in the household hampers attendance of some cultural activities namely, museums visits, musicals, theatre and music concerts (being circus the exception); 8) no correlation was found between income and attendance patterns; 9) occupation and attendance of cinema and painting are associated; 10) attendance of both museums and theatre are positively correlated with education; 11) parents' education plays a important role in some cultural activities attendance; 12) arts lessons are generally associated with greater participations; 13) education on arts is, not only associated with participation in the corresponding art forms, but also with frequency of other cultural activities; 14) arts education stimulus may vary according to the age; 16) perpetuation of habits was confirmed for theatre and music concerts; 17) child participation is associated with future attendance; 18) perceived barriers may jeopardy cultural activities. Based on the results achieved a prior segmentation approach is presented.

Keywords: cultural activities, cultural demand, segmentation, cultural audiences, marketing strategy

RESUMO

Num contexto de mercado cada vez mais competitivo e com o crescente acesso às fontes de informação, surgem novos desafios para as instituições culturais. Assim, o estudo dos perfis dos consumidores, das suas motivações, percepções e padrões de consumo é muito relevante na esteira da expansão dos seus públicos. Tendo como base os contributos da literatura relativos à procura destas actividades, um estudo exploratório foi desenvolvido, assente numa metodologia que combinou métodos de recolha de dados de natureza quantitativa e qualitativa, e que teve como objetivo explorar os determinantes da procura na região do Porto. O estudo suporta empiricamente a literatura revista e permitiu alcançar as seguintes conclusões: 1) a frequência de exposições de pintura aumenta com a idade; 2) a frequência do cinema diminui com a idade; 3) não existe associação entre o género e a frequência de actividades culturais; 4) o cinema está associado ao estado civil solteiro; 5) idas ao cinema e ao circo estão associadas à dimensão do agregado familiar; 6) a existência de crianças no agregado familiar diminui a frequência de algumas actividades culturais, nomeadamente a visita a museus, idas a musicais, teatros e concertos de música (o circo é excepção); 8) nenhuma correlação foi encontrada entre o rendimento e os padrões de frequência; 9) a situação face ao emprego e as frequências de cinema e de idas a exposições de pintura estão associados; 10) a frequência de museus e de teatro estão positivamente correlacionadas com a educação; 11) a educação dos pais é relevante para algumas actividades; 12) educação nas artes está associada a maiores frequências; 13) a educação nas artes não está apenas associada à frequência das actividades a que diz respeito; 14) o estímulo da educação nas artes varia com a idade; 16) a perpetuação dos hábitos de consumo foi confirmada para os casos do teatro e dos concertos de música; 17) existe uma associação entre a participação enquanto criança e a frequência enquanto adulto; 18) as barreiras percebidas poderão ameaçar algumas actividades culturais. Tendo como base os resultados alcançados uma segmentação *á priori* foi apresentada.

Palavras chave: actividades culturais, procura de actividades culturais, segmentação, públicos, audiências, segmentação de mercado.

GLOSSARY

Adv- Advertisement

ANOVA- Univariate analysis of variance

CHAID- Chi-squared Automatic Interaction Detection

KMO- Kaiser-Meyer Olkin

MusicLessons- Music Lessons

N- Dimension of the sample

NA- No answer

SPPA- Survey of Public Participation in the Arts

USA- United States of America

WSDance- Workshop of Dance

WSDrawing- Workshop of drawing

WSHistoryArt- Workshop of History of Art

WSPhotography- Workshop of photography

WSPainting- Workshop of painting

WSTheater- Workshop of Theater

TABLE OF CONTENTS

LIST OF FIGURES	X
LIST OF TABLES	XI
LIST OF GRAPHICS.....	XII
CHAPTER 1- INTRODUCTION.....	1
1.1. RELEVANCE	1
1.2. ANTECEDENTS	2
1.3. OBJECTIVES	5
1.4. METHODOLOGY	7
1.5. DISSERTATION’S STRUCTURE.....	8
CHAPTER 2- MARKET SEGMENTATION IN THE CULTURAL MARKET	9
2.1. INTRODUCTION	9
2.2. CULTURAL MARKET AND “PRODUCT”.....	9
2.3. MARKETING PERSPECTIVE IN CULTURAL MARKET	11
2.4. ARTS PARTICIPATION AND AUDIENCES	14
2.5. CULTURAL CONSUMER BEHAVIOURS.....	16
2.6. MARKET SEGMENTANTION IN THE CULTURAL MARKET-BASES AND METHODS	45
2.6.1. MARKET SEGMENTATION.....	45
2.6.2. SEGMENTATION BASES- GENERAL	47
2.6.3. SEGMENTATION BASES- SPECIFIC CULTURAL MARKET.....	50
2.7. SEGMENTATION METHODS	52

CHAPTER 3- METHODOLOGY	62
3.1. OBJECTIVES	62
3.2. HYPOTHESES.....	63
3.2.1. DEMOGRAPHIC AND SOCIOECONOMIC HYPOTHESIS	64
3.2.2. SOCIALIZATION INTO THE ARTS HYPOTHESIS	64
3.3. RESEARCH METHODOLOGY.....	65
3.4. QUESTIONNAIRE	68
3.5. SAMPLING DESIGN	72
3.6. STATISTICAL METHODS.....	73
CHAPTER 4- ANALYSIS AND DISCUSSION OF THE RESULTS	74
4.1. INTRODUCTION	74
4.2. PRELIMINARY DATA ANALYSIS.....	74
4.2.1. SAMPLE SOCIODEMOGRAPHIC PROFILE	74
4.2.2. ACTUAL ATTENDANCE	76
4.2.3. ATTENDANCE WITH CHILDREN	87
4.2.4. EDUCATION AND EXPOSURE TO THE ARTS	88
4.2.5. FACTORS INFLUENCING PURCHASE DECISION PROCESS	90
4.3. ANALYSIS OF RELATIONSHIPS BETWEEN VARIABLES.....	92
4.3.1. RELATIONSHIPS BETWEEN VARIABLES AFFECTING PARTICIPATION IN ARTS/CULTURAL EVENTS CONSUMPTION	92
4.4. CONCLUSIVE SYNTHESIS	107
CHAPTER 5- CONCLUSION	115
5.1. INVESTIGATION SUMMARY	115
5.2. MAIN FINDINGS.....	117
5.3. LIMITATIONS AND FUTURE INVESTIGATIONS SUGGESTIONS	119

5.4. MANAGEMENT IMPLICATIONS	120
5.5. CONCLUSION	121
BIBLIOGRAPHY	122
APPENDICES	128

LIST OF FIGURES

Figure 1: Main elements used to analyze consumer behaviour, based on Colbert <i>et al.</i> (2007).....	18
Figure 2: Research Methodology.....	66
Figure 3: Questionnaire Structure.....	71

LIST OF TABLES

Table 1- Resume of the Segmentation studies reviewed	56
Table 2- Frequency of attendance per gender and level of education	79
Table 3: Frequency of attendance and monthly income of the household in €.	80
Table 4: Frequency of attendance, marital status and age.	83
Table 5: Frequency of attendance, occupation and children in the household.	84
Table 6- Associations between frequency of attendance and workshops participations	98
Table 7- Frequency of attendance and age at which the participation in the workshop occur (Spearman rho)	100
Table 8- Association tests between attendances of visual art forms and place where arts visual education took place.....	101
Table 9- Attendance with children and attendance as child	102
Table 10- Association tests between attendance as a child vs frequency as adult.....	103
Table 11- Spearman Rho correlation between frequencies of attendance of the different cultural activities.....	104
Table 12- Main barrier to attendance.....	106
Table 13- Frequency of attendance vs participation in cultural groups.....	107
Table 14- Conclusions summary	112

LIST OF GRAPHICS

Graphic 1- Marital Status.....	74
Graphic 2- Residence Municipality	75
Graphic 3- Occupation.....	75
Graphic 4- Household monthly income (in €)	76
Graphic 5- Education Level	76
Graphic 6- Attendance of cultural activities in the last two years	77
Graphic 7- Last culture event.....	85
Graphic 8- Last culture event place	85
Graphic 9- Company.....	85
Graphic 10- Information means	86
Graphic 11- Means influence in the decision making process	86
Graphic 12- Cultural activities attended with children	87
Graphic 13- Workshops participation.....	88
Graphic 14 - Workshops participation by age cohorts	89
Graphic 15 - Cultural activities' attendance as child	90
Graphic 16 - Importance of factors influencing decision making process	91
Graphic 17 - Cultural activities never attended	91

CHAPTER 1- INTRODUCTION

1.1. RELEVANCE

The increasingly supplementary role of the public sector in cultural domain, the broader supply alternatives of cultural activities available, a consumer better informed and a greater market competition (which is no longer limited to the direct competition between pairs institutions in the cultural market, but also comprises the threats imposed by more distant quarters of the economy, such as television, video games, diverse places where people can socialize, that determine new leisure practices and habits) are now a reality faced by cultural players.

All these signs of change has determined growing challenges for the management model followed by cultural organizations (Cuadrado and Frassetto, 1999; Colbert, 2009), enhancing an even further opening to the market as a mean to guaranty alternative complementary (or even main) financial funds essential to fulfill their cultural mission. As the cultural market gets more complex, cultural organizations need today, more than ever, a deeper and more granular understanding of target consumers to better meet their expectations and needs (Peterson, 1980; Cuadrado and Frassetto, 1999; Colbert, 2009), in order to increase their audiences in both number and diversity (Cuadrado and Frassetto, 1999; Morrison and West, 1986; Colbert, 2009).

In the path to developing their missions and guarantee their survival, cultural institutions need to discover how to deepen their relationships with actual consumers, how to target “potential new comers” and successfully transform them in occasional consumers, as well as how to recover previous audiences lost in the way (Cuadrado and Frassetto, 1999). In a less prosperous economic context, facing performance rooms under booked, unsold tickets, and persistent structural barriers that isolate Portuguese people from the arts’ world, it is vital to develop a demand-side analysis. Thus, to study the market from the consumer

perspective is an essential base to develop market segments and more accurate targeting strategies (Peterson, 1980; Dibb, *et al.*, 2006).

Furthermore, the discussion about the so called “audiences crisis” is not limited to the question of cultural organizations economic survival. Thus, is it of vital importance to consider its implications not only in the arts fields but, especially, in the society as whole. Audiences are not mere statistic numbers, as their profiles do not end in the analysis of mere demographic indicators. The logic of audience as receptor of cultural and art forms (who learns with cultural experiences and enriches his/her condition as a citizen), is crucial to the development of artistic offers which promote a higher individual’s involvement in and interest for the arts.

Taking into account the integration and the inclusion potential power of the arts forms, the investment on socialization processes into the arts is key not only to ensure future audiences sustainability, but also to promote a critical and more participative citizenship.

1.2. ANTECEDENTS

Understanding the predominant characteristics of the consumer’s demand for cultural and artistic activities has been, since the middles 60’s, the object of research by a considerable number of scholars, in diverse domains such as economy, psychology, marketing, as well as, sociology (Seaman, 2005). Those studies took either form of more descriptive audience and participation surveys or of econometric researches (most of them based on data collected from former surveys) which aim to estimate specific demand function for the arts (Seaman, 2005). The later examined in more detail consumer’s dynamics involved in the arts/culture consumption process, by studying audience’s involvement to an organization over time, the motivations of arts patronage, life-styles, attitudes and socialization processes into the arts as predictors of attendance of culture activities.

A great part of the existing researches on the demand for art and culture activities are focuses in the study of the attenders and non attenders of cultural activities (Bamossy,

1982), given special attention to the study of demographic variables such as income, age, education, occupation, place of living and race.

Many of the audience surveys undertaken have confirmed and emphasized that arts audiences are relatively wealthy, are well educated and occupied higher status professional employments, being broadly qualified as relatively elitist (Seaman, 2005) and, therefore, non representative of the population as a whole (e.g., Baumol and Bowen, 1966; DiMaggio and Useem 1978; Seaman, 2005).

Most of such demographics, however, amount to little more than casual empiricism (Morisson and West, 1986) and to consumer's profiles description, seeking to predict arts consumption behaviours based on the actual individual profile traits. It is not obvious that they will always predict the nature of future attenders and non-attenders and the intensity of that participation (Borgonovi, 2004). Thus, it seems highly pertinent to analyze other range of forces with particular importance in determining the demand for the arts, encompassed in the "arts adoption process" (Andreasen, 1991; Borgonovi, 2004; DiMaggio and Useem, 1978; Bamossy, 1982), as follows: childhood socialization into the arts (child exposure by participation and/or education on the art forms); adult socialization into the arts; life-cycle and family life cycle (Andreasen and Belk, 1980); attitudes toward arts/culture; motivation and barriers to participation (Hill *et al.*, 2003); reference groups influence in the decision process (Colbert, 2007) and past experience and learning (Levy- Garboua and Montmarquette, 2002; Stigler and Becker, 1977).

The study of the socialization process into the arts is, indeed, particularly important inasmuch "taste for artistic goods and services is cumulative" (Throsby, 2001, pp. 115) and personal fruition taken from arts consumption is related to the cultural competences acquired through education and participation (Throsby, 2001). It is expected that stronger tastes for culture activities and for the arts are more frequent among those who have been exposed to this kind of activities for a longer period of time and have received specific education on arts (Thorsby, 2001; Morrison and West, 1986; Bamossy, 1982) as defended by theory of

rational addiction and human capital development approaches (Stigler and Becker, 1977) and learning –by-consuming (McCain, 1979; McCain, 1986; McCain, 1995).

A deep understanding of consumer will help cultural organizations in their mission prosecution and their limit resources management, as it will help them identify and capitalize available market opportunities (Peterson, 1980; Dibb *et al.*, 2006). Market analyses facilitate the identification of consumers needs, wants and enable the drawing of their profile (Peterson, 1980; Dibb *et al.*, 2006).

As far as culture market is concerned, several segmentation bases have been used to identify different groups of consumers, as follows: as geographic, demographic, psychographic and behavioural (Hill *et al.*, 2003, Colbert, 2007).

The descriptors used in market segmentation approaches done to the culture market are also diverse in nature, ranging from objective general measures (based on demographic, geographic and socioeconomics variables), inferred general measures (based on values, life style and personality traits), objective behaviour- specific variables (such as participation in the adoption and dissimulation of the product/service, loyalty to the organization and to the product/service) to inferred behaviour-specific variables (such benefits sought, elasticity; preferences; behavioural intentions and perceptions of the importance of the product's or service attributes).

According the specific objective of each study, distinct segmentation methods have been used, comprehending priori or post hoc (Green, 1977; Wind, 1978), and descriptive or predictive statistical methods (Brochado and Martins, 2008; Wedel and Kamakura, 2000).

The literature presents diverse contribution to the knowledge of consumer behaviour in cultural/arts fields, which results from different methods of data classification and analyses.

The priori approaches are used when the type and number of segments are determined in advance by the researcher, the number of descriptors are known apriory, as for example the studies which use discriminant analyses (Robbins and Robbins, 1981), logistic and multiple

regressions (Morrison and West, 1986; Gray, 1998; Andreasen and Belk, 1980; Favaro and Frateschi, 2007; Borgonovi; 2004).

Post hoc methods, in turn, are used when the type and number are determined based on the results of data analysis (Green, 1977; Wind, 1978; Brochado and Martins, 2008), as for instance the study of Cuadrado and Frasquet (Cuadrado and Frasquet; 1999) based on a clustering approach which intent to profile young Spanish cinema audiences according to the benefits sought in attending cinema.

Cultural audience's surveys are, generally, focused on exploring individual's behaviours and social -demographic traits with regard to a specific context (as for example one specific country or city) and to a determined art form or a certain cultural institution's target consumers (as for instance, individuals attending an exhibition at a specific metropolitan art museum, or consumer of cinema in a particular country).

Furthermore, a great part of the literature addressing individuals behaviours' towards cultural activities is focused on single-country analysis, being most of them based on USA, Canada, as well as some European Union countries' realities, aiming to explore the most important determinants of cultural activities consumption in each specific national context. Given the extent to which the socialization process into the arts underlying the cultural activities demand may diverge between countries (and also within one country), it seems relevant to explore to what extent Porto city's reality parallel with those reported by other studies developed in the diverse contexts presented in the literature.

This study is, to date and to the best of my knowledge, the first attempt to carry out an exploratory research aimed at studying the profile of cultural events' consumer in Porto city area from a marketing perspective. Its pioneer nature might also be assessed taking into account that it is not restricted to a certain cultural organization audience or to a specific cultural activity.

1.3. OBJECTIVES

Taking into account the paramount importance of knowing consumers profile and the

variables' behaviours that might determine different consumption patterns, this study seeks to:

- analyze the profile of the cultural events' consumer in Porto city area from a marketing perspective, in order to contribute to a deeper knowledge and understanding of his consumption behaviours. A particular focus will be given to the attendance patterns of adults with children;
- assess the determinants of the arts/culture activities;
- undertake an a priori descriptive segmentation, in order to identify the profile of cultural attendees in different cultural activities, based on the attendance behaviour;
- study the implications of early exposure to the arts and culture activities on culture demand as adults (to explore to whether and to what extent early exposure to arts and cultural activities affects attendance as adult);
- investigate how individual's culture heritage can be reflected on in future frequency of cultural activities and in a perpetuation of cultural behaviors and habits.

The purpose of this study is to examine a set of variables relating, not only to the demographic and socioeconomic individuals profile, but also to childhood and adolescence experiences and education in the arts, attitudes toward arts and cultures, as well as other factors that might influence the decision making process (such as price, home proximity, reference groups, event's ambience and perceived barriers to attendance). Based on the literature contributions, the proposed analyses might be useful to predict individual's arts consumption behaviour, as they might shape attendance decision, as well as, the corresponding pattern of attendance.

Additionally, it must be underlined that this dissertation aim also to assess whether the findings of the present study developed for Porto city area parallel with those reported by literature contributions from diverse contexts, cultures and times.

1.4. METHODOLOGY

Given the aims presented previously and the focus on studying the Porto area consumers, an exploratory study was developed, based on a two step approach: a qualitative followed by a quantitative data collection.

A quantitative research was complemented by a qualitative approach, which included unstructured depth interviews, conducted in a one to one basis, to the person in charge of the workshops at Árvore-Cooperativa de Actividades Artísticas, CRL, the sculptress Luísa Gonçalves, and to the person responsible for Educative Service at Casa da Música, Dr. Jorge Prendas. This preliminary qualitative research was an important step to have an idea of how two of Porto cultural market players view their audiences and talk about them.

The quantitative study was based on a survey method, supported by a questionnaire administration to a sample of 241 individuals who live in Porto area, through which were tested different factors influencing culture events consumption: demographic, social and economic profiles; attendance and frequency of participation on cultural events; information sources used by individuals when searching for a cultural event; attitude toward cultural events; exposure to the arts as children and as adult; frequency of attendance with children(for individuals with children); perceived barriers to attendance and other factors influencing cultural events demand (such as price, proximity, event ambience, artists/organization awareness; reference groups influence).

Taking into account the purpose of this study, statistical techniques were used in order to both describe the sample and assess the relationships between the multiple factors implied in consumers' behaviours.

Preliminary data analyses were processed, using univariate statistical techniques with the aim to have an overall characterization of the sample. At a second stage, bivariate statistical techniques were used to verify the relationships settled in the research hypothesis. Indeed, a priori descriptive segmentation methods were used in order to identify the profile of cultural attendees in different cultural activities.

1.5. DISSERTATION'S STRUCTURE

In addition to this brief introduction, this thesis is structured in four sections. This dissertation starts with an overall literature review concerning the contributions to the knowledge of cultural consumer profile and behaviour, arts marketing and culture market segmentation.

The methodological considerations are presented in section 3, and the results analysis and discussion are put forward on section 4. Finally, in the last section, the main conclusions are presented, some of limitations of the study are highlighted and the contributions that this research brings to the future investigations are suggested.

CHAPTER 2- MARKET SEGMENTATION IN THE CULTURAL MARKET

2.1. INTRODUCTION

A primary focus is given to the literature contributions to the knowledge of cultural consumer profile and behaviour, which are essential basis for the cultural market segmentation effort that this thesis intends to pursue.

This exploratory literature review can be divided into two main sections. The first one is dedicated to the presentation of the key concepts related to cultural market, as such cultural product, the adoption of a marketing perspective by cultural organizations, culture consumer, audiences, culture consumer behaviours, as well as the main elements used to analyze such behaviours. The second section is focused on the presentation of the main bases and methods of segmentation used to study cultural market. This second section is organized in two main subsections. Firstly, segmentation concepts, bases and methods are presented, in order to provide a brief review of the market segmentation literature. Finally, some of the approaches (bases and methods) specifically used to segment cultural market are presented.

2.2. CULTURAL MARKET AND “PRODUCT”

According to Colbert *et al.* (2007) in cultural sector, unlike in commercial sector, the variable product occupies the centerpiece of any marketing activity, representing the starting point of any cultural organizations' strategy. This perspective enhances the fact that the cultural product exists regardless the market needs, and that the marketer role is to seek for a sufficient number of consumers who are attracted to the artistic product offered, which is always in line with the organizations' mission.

Hirschman (1983) underlines the idea that artistic products have their own reason for existing, which means that they do not necessarily have to fulfill any particular need, apart from artist self expression. According to this perspective, there is a clear separation

between arts marketing and artistic creation, and the first goal is not to respond to a consumer need, but to get people to know the artistic product and to make them enjoy it.

Diggles (1986) enhances that marketing culture and the arts' ultimate goal is to create audiences, by bringing an appropriate group of people into an appropriate form of contact with the artist. Also Mokwa *et al.* (1980) stress that it is not the marketing that indicates the artist what to create. Once again, the artistic product and the artist responsible for it are placed in the center of any marketing strategy, being the marketing responsible for matching the artistic product with a suitable audience.

Another way to define cultural products is to consider its dimensions, as proposed by Levitt (1969) and Kotler and Andreason (2007). According to these authors a cultural product is constituted by three dimensions: core benefit, central experience, extended experience and potential experience.

The core benefit is formed by the artistic experience sought by consumers. In a marketing perspective it is very important to understand the kinds of needs that the artistic experience satisfies and the benefits sought by consumers.

The central experience includes all the tangible elements that surround the core benefit, such as the artistic product itself, physical environment, venue ambience, staff attitudes, branding, ease of access and conventions. In fact, the arts products content goes beyond its artistic expression, providing a whole set of aesthetic and social experiences (Mokwa *et al.*, 1980).

The extended experience may include complementary services or products that will extend the level of consumers's experience. Those may vary from organization to organization and can play an important role in audience development. This product dimension may comprise: ancillary products, programs and catalogues, catering, merchandise, recordings, corporate hospitality, workshops and other products and services that can make consumer experience more memorable and unique.

Finally, potential experience comprises a set of forms of deeper involvement of the consumer with the arts and culture, such as affiliation, becoming a donor or volunteer, friend or, at a higher level, a practitioner.

The success of any marketing strategy will depend on the organization's ability to add value to its core product (Hill *et al* , 2003) and to trade up casual attenders to subscribers and to donor (Peterson, 1980).

In this dissertation, the term cultural product is used in its broadest sense to refer the result of the creative acts.

2.3. MARKETING PERSPECTIVE IN CULTURAL MARKET

A basic marketing principle considers that the main purpose of companies is to meet consumer's desires and needs (Kotler and Andreasen, 2007). This perspective places consumer in the center of any organization strategy. Even though this principle is nowadays, and in most of market orientated organizations, unquestionable, historically it was not always a reality.

Marketing philosophy has passed through distinct stages, from a product orientation stage to a selling orientation stage and, more recently, to a customer orientation stage (Kotler and Andreasen, 2007, Brito, 2008; Grönroos, 1994). The first business orientation toward marketing emerged around the turn of twentieth century, in an era profoundly centered in industrial innovation and product design. According to this orientation, the success of an organization was heavily dependent on the company capacity to bring to the market products or services they believed would be good for consumers. Profit-centered marketers defined their marketing strategy completely focused on the product.

This era came to an end with the depression of the 1930's, that has dictated a dramatically shrank on demand and large volumes of stocks and capacity. Marketers' challenges were now to persuade consumers to prefer their offers against those presented by competition.

Both of these orientations were centered in the organization's needs and desires. Hence, marketers were making all the efforts to try to direct consumer's purchases to their own products.

With the economy rebound after the depression period, companies faced a different consumer, less permeable to accept all the offers of the market, more informed, wealthier and more sophisticated. The previous approaches were, now, clearly weak to support business in a long run perspective (D.A. Yorke and Jones, 1984). The role of consumer in the market place has become the essence of the marketing modern approach and the

Kotler and Andreasen (2007) define a customer-centered organization as the one that makes all the efforts to satisfy the needs and wants of its clients. This orientation philosophy enables the creation of a relationship between the organization and the customer with undeniable benefits for both parties.

The consumers have become the best mean to communicate, as their goodwill and favorable word of mouth reach others' ears, making it easier for organizations to attract more people.

According to Kotler and Andreasen (2007) "a marketing mind-set of customer-centeredness" implies that the organization develops studies about customer's needs, wants, perceptions, preferences and satisfaction, in a systematic way (e.g., by using surveys, focus groups, among others means). The organization will have to analyze the consumer information gathered in order to improve its offerings constantly and meet its customers' needs better (de Varine Bohan, H., 1976).

As observed in the commercial sector, the role of marketing in the arts/cultural market has also evolved during the past decades and approaches to arts/cultural institutions' marketing are undertaken via non-profit marketing and services as well as via public organizations (Kotler and Andreasen, 2007; Kotler and Kotler, 2008).

In fact, cultural institutions have not always been concerned with managing their activities according to a marketing customer-centered perspective (Kotler and Andreasen, 2007; D.A.

Yorke and Jones, 1984; Robbins and Robbins, 1981, de Varine Bohan, H, 1976). In the 70's, however, serious financial difficulties increased pressure on arts organizations to be more accountable for their management and strategic behaviours, and sparked a growing interest of such institutions to pursue management principles typically followed by for-profit organizations(Robbins and Robbins, 1980).

Since the 80's, in most of the Western countries, relevant changes have occurred: government funding for cultural organizations has decreased and competition for individual's leisure time has increased. All these changes have dictated a fundamental review in the managerial culture of nonprofit and public arts sector towards a marketing business philosophy. Those organizations needed to become less dependent on public funding, to stimulate audience participation, to be able to compete with entertainment industry and to be customer-oriented (Kotler and Andreasen, 2007; Ryans and Weinberg, 1978).

This philosophy orientation has many implications in the way a cultural organization runs its mission: consumers have gained a central position on the artistic mission and their role in the creation and reception of arts/cultural products was highlighted (Kotler and Andreasen, 2007).

Organizations can no longer look at their products as being something inherently desired and adopt a product orientation philosophy. The role of audience research for planning and implementing marketing strategies is essential (Kolter and Kolter, 2008; Ryans and Weinberg, 1978, Seaman, 2005).

However, it is clear that to develop a customer-centered approach does not mean that the artistic integrity of the organization must be questioned or even abandoned. As the cultural product exists regardless of the market needs (Colbert *et al.*, 2007; Hirschman, 1983), the organization, which may not be able to change some aspects of its offer, can still assume a marketing perspective by playing with any other variables of the marketing mix, such as price, promotion, distribution, place, people, processes and physical evidence (according to *servuction* model) (Kotler and Andreasen, 2007, Lovelock and Wirtz, 2010).

Thus, a cultural organization manager may, for example, decide that the season program will be defined only according to the interests of the artistic director, or based on the past programming. Instead, completely driven by a customer oriented philosophy, the manager may decide to choose the artistic products that will maximize the future attendance. Many combinations of these two approaches may be considered, reflecting different levels of customer orientation (Kotler and Andreasen, 2007). Regardless the defined approach chosen by the organization, the central importance of customers remains unchanged. What is really important is to understand how consumers perceive the “product” that is being offered and the barriers that are possibly preventing them from participating in cultural activities. This implies that it is important to know consumers, how their needs evolve over time (Ryans and Weinberg, 1978) and not only the organization’s own needs.

Cultural and art organizations are now working in an environment of constant change and innovation, completely distinct from their elitist ancestors, and are increasingly turning into marketing as a way of broadening audiences and raising revenues (Kolb, 2005; Boorsma and Chiaravalloti, 2010). The increasing acceptance of marketing strategies among arts and cultural organizations, as well as the environmental pressures previously referred, make the research into consumer profile become a major challenge.

2.4. ARTS PARTICIPATION AND AUDIENCES

Before presenting some of the literature contributions to the knowledge of cultural consumer profile and behaviour, it is essential to clarify some key concepts related to culture audiences that can contribute to a wider understanding of the use of audience segmentation strategies by the arts and cultural organizations. This concept review will include the following concepts: culture/arts market; arts participation; attendance of performing arts; audience; occasional users and frequent users.

Arts market embraces past, present and future/potential consumers (Peterson, 1980).

Arts participation comprises of three main dimensions: attendance, production and accessing to the arts without being present at a specific event (e.g. attendance via media to non live professional events) (Bergonzi and Smith, 1996; Borgonovi, 2004). Arts productions comprises of both performing and creating (Bergonzi and Smith, 1996), either as an amateur or a professional (Borgonovi, 2004).

The present research is focused on studying live attendance at arts/cultural performances and the arts forms used were the following: dance, music concerts, opera, musicals and theatre performances, cinema, circus, painting, sculpture and photographic exhibitions and museum visits.

Audience can have different meanings, according to the context considered (Hill *et al.*, 2003). Thus, audience can be composed by arts receptors, those who experience art, those who attend or participate (Hill *et al.*, 2003; Peterson, 1980). This might be a narrow concept as it does not take into account the notion of the intention to participate in arts and cultural activities (Hill *et al.*, 2003).

An audience can also be thought of as a group of stakeholders of the cultural organization, such as: cultural activities attenders, government bodies, arts funding agencies, local authorities, educational establishments, business sponsors, press and media, potential consumers for ancillary products, artists and other organizations, friends, members, among others (Hill *et al.*, 2003).

Another approach presented by Hill *et al.*, (2003, p.37) defines audience as a group of individuals who are “involved in a transaction with an artist or arts organization” or “with whom organization “is trying to exchange something of value”. According to this definition the audience of a cultural organization is composed by individuals who attend or can attend arts and cultural events. This is the concept that will be used in this dissertation.

Other important concepts are those of occasional and frequent users. Occasional users are defined as people who buy single tickets for performances that they find particularly interesting (Borgonovi, 2004). Frequent users, in turn, are more deeply engaged in the

arts/cultural activities and, as a result, they often buy season subscriptions (Borgonovi, 2004). Additionally, as individuals have different patterns of frequency, attendance (frequency of attendance/visit) should be distinguished from audience size (number of attenders) (D.A. Yorke and Jones, 1984).

2.5. CULTURAL CONSUMER BEHAVIOURS

The use of the term consumer behaviours, and not just its singular form, stem from the fact that consumers have not homogeneous needs and that is not possible to define an average consumer whose behaviour may represent the all the market (Colbert *et al.*, 2007).

Besides that, when studying the consumer behaviour in a marketing perspective, one should not only consider the act of purchasing but also the numerous behaviours that are involved in the decision process as an whole (Colbert *et al.*, 2007).

The literature provides important contributions to grasp consumer behaviour in the cultural market. It is indicated that, while some socio-economic characteristics might help explain different patterns of arts/cultural activities attendance (e.g. they may help explain why a person participates or not), other factors are more highly associated with repeated consumption, as well as, with loyalty behaviours (DiMaggio and Useem, 1978; Borgonovi, 2004), so their study would be very important to determine how intense is the attendance.

Consumers base their purchasing decisions taking into account the information which they have access to, that can be categorized into internal (the one that stem from the past experiences with cultural or arts activities) and external (such as the type of product, word of mouth effect, the type of artists, price, reviews, friends comments, among others) (Colbert *et al.*, 2007). The way consumers perceive process and then use all this information constitutes the decision making process (Colbert *et al.*, 2007).

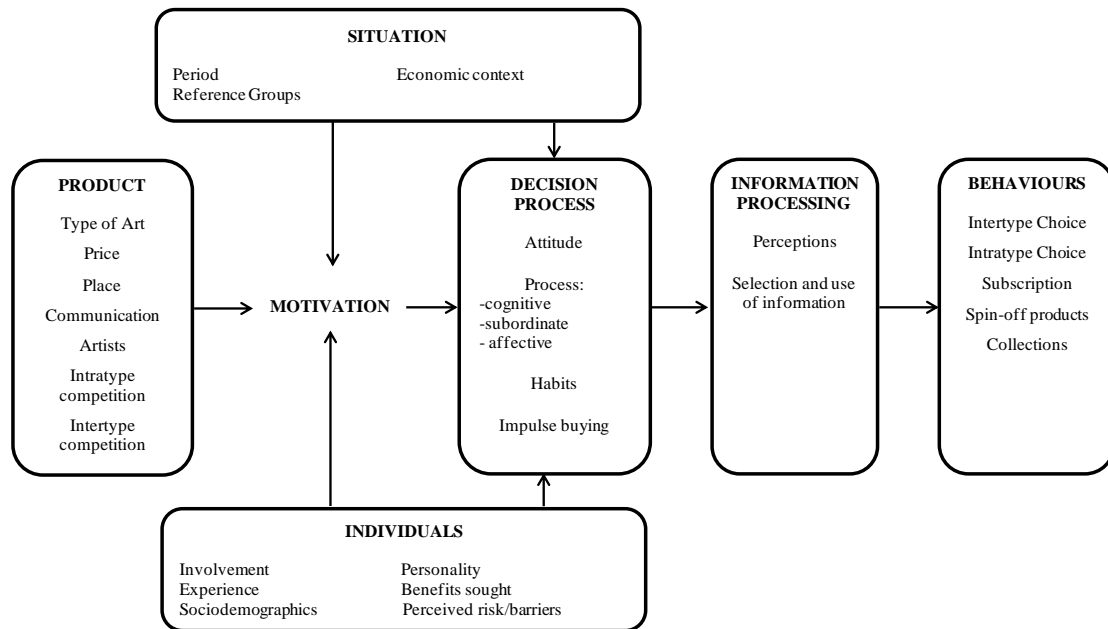
According to Colbert *et al.* (2007), there are three main elements, named “basic triad” that are present in any purchasing decision process and influence it in a significant way:

individual -product -situation. Those elements are described as groups of variables. The individual comprises of a set of variables related to consumers themselves. The situation is represented by variables related to the purchasing context or the situation which the individual is facing (period of the year, time available, reference groups, economic climate and place). Finally, the product includes variables related to the products that are being considered.

In order to understand how and why each consumer decides to attend a cultural activity, it is fundamental to look at the cultural product which is being focused, as well as at the purchasing situation which is being analyzed (Colbert *et al.*, 2007). As an example, one may think about two individuals who decide to go to the same opera concert. Even though the product that is being offered is exactly the same, the consumer-product relationship may differ as, for instance, for one of the individuals the decision making process is closely related to the play offered (he/she appreciates this kind of music) and for the other one is related to the consumer social group (he/she attends this concert just to keep up a certain social status).

The main elements used in consumer's behaviours analysis are presented in the figure 1, which enhance the role of this "basic triad" to motivate consumers in purchasing a product.

Figure 1: Main elements used to analyze consumer behaviour, based on Colbert *et al.* (2007)



Once presented this consumer's behaviour scheme it is important now to look in more detail to each of the main elements that compose it.

Motivation

It is important to highlight that, unless consumer is motivated to buy a certain product he/she will not buy it. Solomon *et al.* (2006, p. 90) refers to consumer's motivation as a "process that cause people to behave as they do: From a psychological perspective motivation occurs when a need is aroused that the consumer wishes to satisfy". This need may be of utilitarian and/or hedonic nature (Solomon *et al.* 2006; Babin *et al.*, 1994).

Factors such as pleasure and emotional arousal are considered the major motivation factors for cultural activities attendance (Hirschman and Holbrook, 1982), and are positive correlated with the hedonic value of this kind of purchasing (Babin *et al.*, 1994). As far as the decision making process of cultural goods/services is concerned emotional desires prevail over utilitarian motivations (Hirschman and Holbrook, 1982).

In a hedonistic perspective, multisensory impressions and images are generated by individuals, and those comprise not only historic recollections but also fantasies (Hirschman and Holbrook, 1982). Arts and culture consumption, in general, may be the outcome from this multisensory imagery (Babin *et al.*, 1994; Hirschman and Holbrook, 1982) and can be triggered by subjective and personal desires to create or to be involved in a different state of reality (Hirschman and Holbrook, 1982).

In fact, motivation may be related to the consumer personal factors (for example, a younger consumer may go to a music festival rather than stay at home reading poetry), can be derived from a particular situation (in Portugal, Christmas time encourages parents to go to circus with their children), it can be arisen as a result of a promotion campaign (such as advertising made for a big theatre play, which may contribute to the sell out of the tickets) (Colbert *et al.*, 2007), or to a self –constructed reality that consumers built based on the experience that cultural activities attendance provide (Hirschman and Holbrook, 1982).

According to Hill *et al.* (2003) individuals with similar motivations can be grouped. These authors add that, in the universe of performing arts, those groups can be organized in the following market segments: entertainment seekers; self-improvers; trend-setters; status seekers; lonely escapists; inspiration/sensation seekers; extroverts/performers and social attenders.

Entertainment seekers are driven by the need of amusement and the arousal of curiosity. The motivation of self-improvers is the need for personal development. Trend-setters aspire to be identified with intellectual elite, while status seekers aspire to be identified with a socially superior minority. Lonely escapists are driven by the opportunity to be in the company of other, while inspiration/sensation seekers look for sensory and emotional stimulations. Extroverts/performers search for a forum for self-expression and social attenders are motivated by the fact that their enjoyment of the arts will enable them to access to a social setting.

As far as the performing arts are concerned six types of motivation can be identified: the aesthetic or artistic value of the work; self education purposes; escapism from daily routine; self-esteem enhancement and the possibility of social interaction (Swanson *et al.*, 2008).

Jansen-Verbeke and Van Rekom (1996) in their research on the motivations and behaviour patterns of museum visitors held in Rotterdam, design a hierarchical value map which reflects the 24 motives for attendance the Museum of Fine Art most frequently indicated by the sample studied, as well as the relationships between these various motivations. Using this motivation construct, the authors identified the core motives for attending the museum. The strongest motive (central motive, the one that shows the strongest links to the others) was “learning something” and can be achieved by “visiting museums”, “watching works of art”, “seeing something new” and “placing yourself in others position”. In fact, learning is identified in other studies has been the main motivation for visiting museums (Jansen-Verbeke and Van Rekom refer to two studies: Falk and Dierking and the Mc Lean). The second central motive identified was “enriching your life”, and that can be reached through education, by “giving food to the thought” and “not stand still in life”. The third factor identified was “relaxation”.

Motivation is related to previous experience and also to the level of the involvement consumer has with the product which portrays the importance given to the culture/arts forms by the consumer and the role of those activities in his/her life (Colbert *et al.*, 2007; Pitts, 2005; Hirschman and Holbrook, 1982). Thus, it represents a key factor determining arts consumption (Colbert *et al.*, 2007), with greater importance in a context of increasing competition for individual's scarce leisure time (Kolb, 2005).

Individual factors

As already mentioned, the decision of attending a cultural event is influenced by a set of personal factors, such as: involvement, perceived risks, experience, social-demographic variables, personality and benefits sought.

Involvement

Involvement refers to the feeling of importance or the personal interest that an individual gives/has to a certain product in a specific situation and influences the importance and attention given to that product (Colbert *et al.*, 2007). Cultural products provide consumer with entertainment, emotions, and a set of fantasies, playing an important role in individual's lives, being responsible for considerable and unusual emotional involvement (Hirschman and Holbrook, 1982).

It may vary according to the type and can be positively influenced by the level of risk that the consumer associates with the purchase or the use of the product (Colbert *et al.*, 2007).

Even though there are several types of risk, the main ones are the following: functional risk (represents the possibility that the product does not meet consumer expectations), economic risk (related to the price of the product or the total expenses of attending a certain cultural activity), psychological risk (risk that stems from the fact that product does not meet consumer's desired self-image) and social risk (risk related to the purchase or consumption of a product that does not correspond to the image that others have of the individual) (Colbert *et al.*, 2007).

As far as cultural activities are concerned, the functional risk may represent a threat to the consumer, as they are not able to test it because the act of purchasing happens before or at the same time of the production/consumption (Lovelock and Wirtz, 2010; Throsby, 2001).

However, this risk can be minimized by searching for as much information as possible about the cultural activity concerned, such as critic's reviews, friend's opinion and advertising, or by choosing cultural activities considered "safe bets" as they are presented by prestigious and recognized artists, producers, writers or filmmakers.

Psychological risk is also frequent among cultural consumers, whereas social risk is a reality only when the act of consumption is visible or public and the consumers show great sensibility to other's opinion (Colbert *et al.*, 2007).

Experience

Experience is also an essential personal factor influencing consumer decision-making process (Colbert *et al.*, 2007; Barbosa, 2008; Andreasen and Belk, 1980), as it determines his/her satisfaction level (Barbosa, 2008) and because present demand depends on previous experiences (Levy- Garboua and Montmarquette, 2002, Andreasen and Belk, 1980¹).

According to the learning-by-consuming theory, consumers have uncertain utility functions and build their preferences through a learning process which comprised the several experiences that they had (Levy- Garboua and Montmarquette, 1996). According to this model, consumers based their expectations of tastes in their past experiences.

Consumers normally categorize their experiences by dividing them into subsets of known, unknown, retained and rejected (Colbert *et al.*, 2007), generating either positive or negative feedback from them. Not all consumers prefer known cultural products to unknown ones. In fact, some consumers privilege the novelty effect (Colbert *et al.*, 2007).

If the previous experience was good and broader, the decision-making process would be shorter (Colbert *et al.*, 2007) and that could lower the risk (Willis and Snowball, 2009; Pitts, 2005).

According to Andreasen and Belk, (1980, p. 117), “past behaviour is a good predictor likely future behaviour”. These authors enhance two more variables that should be considered as part of the individual experiential dimension, which may also prove to be good predictors of future attendance: individual’s interest in culture activities as a child and membership in the Culture Patron Leisure life-style group.

Finally, it is important to highlight that also frightened and darker cultural experiences (such as terror movies, dramatic plays, holocaust documentaries, among others) may also prove to be productive to individuals, as they enable them to cope with unhappy and more difficult reality contexts (Hirschman and Holbrook, 1982).

¹ Andreasen and Belk, in their research on Theatre and Symphony’s attendance confirm that previous attendance (past experience) is a good predictor of current attendance.

Sociodemographic variables

Attendance patterns vary according to sociodemographic variables which characterize each individual, such as social class, age, gender, income and education. Thus, demographic factors are frequently used in audiences studies (Baumol and Bowen, 1966; DiMaggio and Useem, 1978; Colbert *et al.*, 2007; Barbosa, 2008; Morrison and West, 1986; Cuadrado and Frassetto, 1999; Borgonovi, 2004).

These variables represent great influence on arts attendance, determining the level of risk perceived by consumer and revealing consumer preferences for specific cultural products (Colbert *et al.*, 2007).

Social class

In each social class one may find a group of individuals that share a similar rank in society (Hill *et al.*, 2003).

Since the pioneer empirical studies on arts audiences developed by Baumol and Bowen in the mid 60's, many other studies had concluded that arts audiences are rather elitist in terms of occupation, as well as of income.

Richard Peterson's analyses of the relationship between musical taste and occupation show that individuals in upper social classes are more likely to, not only, appreciate and engage in high forms of art (such as classical music) but also in all leisure and arts forms, identifying themselves with a wide range of non-elite activities (Pitts, 2005). The lowest occupational groups, in turn, are more likely to be attracted to few activities and to strongly appreciate one single non-elite form of music. These results, not only reveal a broadening in the characterization of the "elite status", but also underline a shift from a cultural stratification that used to place minority elite on the top and undifferentiated mass on the bottom, to a dual omnivore/ univore cultural hierarchy.

Audiences surveys undertaken in the United Kingdom, by Jermyn, Skelton and Bridgwood in 2001 (Hill *et al.*, 2003) have also demonstrated that members of higher social classes

have a more active participation in all types of arts, being the gap between classes even more evident when different forms of art are considered. Ballet and opera attendance is strongly associated with belonging to a higher social status (Hill *et al.*, 2003), being the attendance of such cultural activities seen as a mark of social distinction (Borgonovi, 2004, Willis and Snowball, 2009).

Other studies (for example, Willis and Snowball, 2009 and Chan and Goldthorpe, 2005), had also found evidence for the “omnivore/univore” theory originally presented by Richard Peterson. For example, Chan and Goldthorpe’s performing audience research (theatre, dance and cinema) in done United Kingdom had concluded that individuals in an higher social class attend a wider range of cultural performances than the one in lower social strata, which means that the formers not only consume “high” cultural forms, but also “lowbrow” (more popular) cultural performances, which makes then “omnivores”.

Individuals working in upper managerial occupations show higher participations rates than others (Baumol and Bowen, 1966; DiMaggio and Useem, 1978; Borgonovi, 2004). The effect of occupation on attendance is, to some extent, the result of a higher level of income and education that characterize the individuals who occupy these jobs (Baumol and Bowen, 1966; DiMaggio and Useem, 1978; Borgonovi, 2004). Professionals are those who show higher participation rates (Baumol and Bowen, 1966; DiMaggio and Useem, 1978; Borgonovi, 2004).

DiMaggio and Useem (1978, p.21) defend that after education, occupation is “perhaps the demographic characteristic most closely related to involvement in the arts”. These authors highlight “the very high percentage of professionals among attenders and the very low of blue collar workers” (DiMaggio and Useem, 1978, p.21). The authors conclude that arts audiences are dominated by individuals in higher status occupations, which are those with higher education attainment’s levels. Among professionals, teachers appeared to be heavy attenders among the more loyal ones, followed by individuals working in the arts. Managers had shown a significant participation in arts audiences, but a relatively smaller than that of professionals. Students had also shown a great participation in arts audiences.

Retired and unemployed people, in turn, shown smaller attendance rates for all arts forms, which may reflect “the relative immobility and often severe financial deprivation” that characterized those groups (DiMaggio and Useem, 1978, p. 27).

Based on a set of audiences’ reports, these authors enhanced that variations found among the different arts forms were relatively small, with two exceptions. Professional had a greater weight in case of live performances than in museums and, blue collar workers represented a higher proportion of museums (other than art museums) visitors than they did in other arts/cultural activities.

Moreover, the effect of occupation on attendance is also the result of the impact that occupation has in the way individuals spend their leisure time, as well as, in which milieu they do it (DiMaggio and Useem, 1978). Thus, individuals with higher status professional positions (such as lawyers, teachers, doctors, among others) may be well accepted and rewarded with respect by their peers for their participation in arts activities. The opposite may occur in the case of blue collar worker classes with a penchant for the arts who might receive less encouragement by their co-workers and friends.

Thus, social class might be seen as a socialization factor, guiding individuals into the cultural activities more appropriated to their social position (Hirschman and Holbrook, 1982).

Age

The role of age in the audiences profile has been, since the early Baumol and Bowens’ studies, somehow complex and controversial (Seaman, 2005). On one hand, pioneer American and British arts audiences researches concluded for a youth bias (Baumol and Bowens, 1966), based on the fact that the younger cohorts being the most overrepresented in relation to the size of that group in the whole population, suggesting that the enthusiasm for the arts decreases with age. Seaman (2005) refers to the Japanese audience study, done by Kurabayashi and Ito, focused on the four orchestras audiences in the early 80’s found that majority of the Symphony audiences comprehend people under 30 years old, as well as

to the Wiesand's research of German's music audiences, which enhanced, generally, the dominance of youth cohorts in overall participation of music concerts, at least when frequency of attendance within each category for art form is ignored.

On the other hand, a positive relation between age and attendance was also reported: Baumol and Bowens (1966) had re-established the importance of older audiences in the case of orchestras and operas, when frequency of attendance of each cultural form was taken into account and were also sustained both learning-by-consuming (McCain, 1979; McCain, 1986; McCain, 1995, McCain, 2006) and human capital theories (Stigler and Becker, 1977), which enhance that the higher the performing arts attendance is, the more enjoyable it becomes.

Gray (1998, p. 89) defines culture as "...an acquired taste, and acquisition of tastes takes time". Tastes for cultural goods/services are subjective, not given but acquired and cumulative (Throsby, 2001; McCain 1979, McCain, 1986, McCain, 1995, McCain 2006). Thus, age appears to influence an individual predisposition towards arts and cultural activities (Ryans and Weinberg, 1978), as well as cultural activities choices (Willis and Snowball, 2009).

In fact, one important point that distinct artistic and cultural demand and products/services demand is that the former is much more dependable on the cultivation of taste (McCain, 1979; McCain, 1986, McCain, 1995, McCain, 2006).

The influence of age in participation rates can also be understood taking into account the contribution of both learning-by-consuming (McCain, 1979; McCain, 1986; McCain, 1995) and human capital development approaches (Stigler and Becker, 1977).

According to human capital approach (Stigler and Becker, 1977), by participating in a performing art activity the individual enters in a process that requires certain cognitive skills as well as knowledge, and those are developed with further participations and training. This process enables human capital accumulation and will have a positive influence on performing arts attendance only when a certain threshold of skills and

knowledge is achieved (Borgonovi, 2004). As this requires time, it is expected that an older person is more likely to have accumulated a higher level of human capital and, thus, more likely to have a higher attendance in performing arts (Borgonovi, 2004).

A quite different perspective is given by the life cycle effect, according to which the relationship between age and performing arts participation is not as linear as the one presented by the human capital approach. Thus, the attendance may vary with individual's life cycle (Borgonovi, 2004; Andreasen and Belk, 1980, Ryans and Weinberg, 1978), as explained in greater detail later when the variable family life cycle is presented.

Ryans and Weinberg (1978) in their study of the entry and attendance patterns of subscribers to one to the major theatre in San Francisco, concluded that even though the continual subscriber group² and the gradual subscribers³ were the segments more engaged with cultural activities, the former presented an higher participation on those activities, fact associated with being an higher age cohort and, according to the authors, perhaps, living a more mature state in the family life cycle, with more leisure time availability than the later group.

Hill *et al.* (2003) refer that art attendance is greater among individuals aged from 35 to 54 years old. In fact, this might be a general role that must be interpreted with some caution, always taking into account possible particularities of each of the activities considered (Hill *et al.*, 2003; DiMaggio and Useem, 1978; Seaman, 2005).

DiMaggio and Useem (1978) found that opera and classical music's audiences were older than theatre and ballet/dance ones. These authors underline that there are also other factors that might influence audience age, such as, the seasons and the time of performances considered. According to their research summer audiences are younger and the median age rises from weekend evening's events to weekday evenings, being the oldest in the matinees sessions.

² Survey respondents who were subscribers of the five more recent seasons of the theatre were classified as continual subscribers.

³ Survey respondents who were become subscriber after a period of some involvement, during which he/she attended one or more theatre performances but not as subscriber.

Baumol and Bowen (1966), in turn, concluded, in their survey of American and British performing arts audiences done in the mid-60's, that the individuals aged between 20-24 were those who presented higher frequency rates of attendance (when compared to the general population⁴) and that relative frequency declined with age. However, it is interesting to note that when the measure of attendance considered was relative to the total arts audience and not relative to the all population (which means not simply considering the ratio of percent of this particular arts audience characteristic to the percent of that individual variable in the total of the population under study) the age role was not observed, revealing older cohorts more assiduous levels of participation than the younger ones.

Also Andreasen and Belk (1980), in their study about predictors of future attendance at theatre and symphony, found that age is negatively correlated with attendance and suggested that there is a higher attendance among single adults and young adults with no children.

Hendon (1992) underlines the scarcity of studies focus on elder's participation in the arts, noting that the few researches done concluded that the older people participate less than younger ones and are less motivated for such activities. This phenomenon is related (according to the studies cited by Hendon) to a set of barriers which condition the elderly's participation in leisure activities in general, being the social isolation the more relevant one. This kind of isolation results from the natural withdrawal from society activities and the embracement of more contemplative and leisurely life; and is related to other factors which directly affect older people activity, as the retirement, widowhood, physical aging, the "empty nest" phenomena and the institutional housing. Hendon (1992) refers that Archley considers that income is the most important barrier to elderly leisure options. In Hendon's study, based on the 1982 and 1985 U.S Bureau of Census, a public participation in the arts survey, it was possible to find quite interesting conclusion regarding the difference between the elderly and non elderly participation in arts activities (as well as other leisure activities), using separated variance t- tests. Even though the rates of participation of the older people

⁴ This means that this cohort of the population was over exposed to the arts when compared to its size in the total population.

(plus than 65 years old) are lower than the ones of younger individuals, their participation in out-of-home arts activities (specially fine arts activities, such as ballet, going to a play, a musical or an opera) was not significantly lower than the one of the rest of population studied. In fact, the decreased participation of this particular population cohort seems more striking in what Hendon called “active pursuit” arts activities, such as painting and sculpting.

Considering the results achieved Hendon (1992, pp.87) highlights that “seniors do continue to participate at least as long as things as health and income probably permit” and dispel the idea that associate the elderly to more solitary leisure activities.

Even though, as expected, leisure activities participation declines with the age, passive arts activities (developed in and outside home) decrease less than the leisure activities and more participatory ones (Hendon, 1992), proving that there is a maintenance of patronage of arts among a subgroup of older individuals, while other leisure activities decline.

Gender

Gender is also an influence factor of arts and cultural activities attendance. Likewise that for age, patterns of arts attendance may widely vary with gender, with differences across the various arts/cultural forms considered (DiMaggio and Useem, 1978; Gray, 1998; Borgonovi, 2004; Bergonzi and Smith, 1996).

As far as the effect of the variable gender in arts attendance is concerned, it seems that there is no consensus. On one hand, there are some studies which have concluded that women participation in arts surpasses that of men (Gray, 1998; Borgonovi, 2004). On the other hand, some authors (Baumol and Bowen, 1966) highlight that males show higher participation rates, being more likely than female to attend arts performances (Bergonzi and Smith, 1996). DiMaggio and Useem (1978) and Andreasen and Belk (1980), in turn, were able to find no significant effect of gender in the frequency of attendance.

DiMaggio and Useem (1978) in their audience research were able to find wide variations in audience gender, both within and among cultural activities types. The authors highlight

ballet and dance performances attendance as predominantly female⁵ and visits to science and history museums as more common among male population⁶.

Taking into account that audience's gender may vary according to the day of the week considered, as well as, with the content of the cultural event itself, the authors consider that gender figures would be a poor predictor of a particular cultural activity.

It is interesting to note that also Borgonovi (2004) concludes that females are more likely to attend dance and ballet than men, but they are occasional visitors. Thus, even though men attend more rarely, when they go they are more likely to be frequent attendees than females.

It can also be the case that gender is a significant variable to predict attendance in specific cohorts of the population (Peterson *et al.*, 2000). Those authors defend the significance of gender only in the case of older people for all the performing arts events. The only exception was ballet, where they were able to find that gender was statistically significant also in the younger cohorts.

Income

It seems obvious that income impacts arts participation as it determines the ability of the consumers to pay.

Some authors defend that it is possible to identify a strong association between income levels and the frequency of arts/cultural events (e.g. Baumol and Bowen, 1966; DiMaggio and Useem, 1978; Hill *et al.*, 2003; Morrison and West, 1986; Borgonovi, 2004; Gray, 1998). This association is particularly relevant among unwaged and individuals that earn the lowest levels of income, becoming less clear when considering higher levels (Hill *et al.*, 2003).

DiMaggio and Useem (1978, p.2) enhance that, despite the positive association verified between income and the cultural participation, income cannot be seen as the cause of

⁵ Females represent 60% of the audiences for dance and ballet performances.

⁶ Males represent 53% of the audiences for these activities.

participation, “at least nor nearly to the degree that education and occupation do”. In fact, the authors enhanced that, besides income’s positive correlation with individual’s education level and with having professional and managerial occupations, when all the three variables (income, education and occupation) are controlled income is the only that was not able to predict participation.

The adoption of the arts and culture activities would be more likely among people with higher incomes, as those are more likely to be able to afford to attend (Gray, 1998). Furthermore, income reflects not only ability to pay but also tastes for arts attendance (Gray, 1998) and social interaction motivation (Swanson *et al.*, 2008).

The effect of income on participation rates varies according to the type of cultural activity considered (DiMaggio and Useem, 1978). According to DiMaggio and Useem audience research, museums seemed to attract a more representative range of American population than the performing arts. The authors highlight that this might be related to some factors, such as, the lower prices charged by museums and the greater museums’ appeal among students and young people.

The effect of income in cultural activities attendance might also be verified by taking into account the positive correlation between individual actual income (Borgonovi, 2004) and family income during childhood period and the influences that childhood socialization processes into the arts have on individual’s attendance (Borgonovi, 2004; Bamossy, 1982). Family income during childhood period determines children’s possibilities to enter in a process of early learning and socialization into the arts (Borgonovi, 2004; Bamossy, 1982).

Increased social economic resources correspond with more education in arts (Bergonzi and Smith (1996).

Race

According to DiMaggio und Useem (1978), few audiences’ studies report considered race and ethnic background. Taking into account the scarce information available the authors were able to conclude that minorities (black, hispanic and oriental people) show low

attendance rates and that might be related to the fact that those groups are, on average, younger, less educated, are employed in blue collar or services occupations and have lower income levels. Thus, and even though the available research do not allow a clear assessment about the causes of the low attendance rates among minorities, the authors underline factors such as poverty and low education levels, rather than cultural variables and racial exclusion, as being responsible for these phenomena.

Gray (1998, p.90), in turn, refers that, apparently, “there is no obvious source of race-based differentials in art participation”. Probably these differences are not alien to the origins of racial and ethnic groups. Hence, it is easily understandable that art forms such as opera and symphony orchestras which are European in origin and rooted in Western culture may not attract racial and ethnic communities (Gray, 1998).

Marital Status

The marital status is another sociodemographic variable that exerts influence on cultural activities attendance patterns (Barbosa, 2008; Favaro and Frateschi, 2007).

Favaro and Frateschi, (2007) note that, in general, concert attendance seems to be predominantly associated with the status of unmarried. The authors refer that this might be explained taking into account a set of circumstances. In the case of married people, one must consider heavier family responsibilities and lower leisure time availability. As consumption of live arts is time consuming the influence of price of leisure time on the demand for this kind of art form can be greater than the price of the ticket itself (Throsby, 2001).

As far as separated and widowed individuals are concerned, lower incomes and other non-economic inhibiting factors may explain lower levels of attendance (Favaro and Frateschi, (2007).

Reference Groups

Within the element situation Colbert, *et al.*, (2007) considers one of the most important influences on arts and cultural activities attendance: the references groups. Those groups are formed by people with whom the individual identifies him/herself in a so closely way that they have the ability to make consumer adapt his/hers values, attitudes as well as behaviour patterns (Hill *et al.*, 2003).

Reference groups include institutions such as family, friends, and other communities in which the individual is involved (Hill *et al.*, 2003; DiMaggio and Useem, 1978). Reference groups' lack of interest in arts and cultural activities will influence individual's attendance, albeit negatively (DiMaggio and Useem, 1978). This negative influence might be particularly relevant for arts/cultural activities where the company effect is an important factor to be considered in the decision-making process (Hill *et al.*, 2003; Waters, 1989).

The literature references the influence of the family in the formation of art's consumption habits, namely by the parents interests in arts/cultural events (Bamossy, 1982; Hill *et al.*, 2003; Waters, 1989) and by the capacity to sponsored childhood activities related to arts and culture (Bamossy, 1982; Bergonzi and Smith; 1996).

According to Hill *et al.* (2003) parental influences are even stronger than school.

Interesting evidence is that children whose parents are actively involved in arts, especially the ones involved in amateur activities, have higher probability not only to participate and to develop interest on arts, but also to perpetuate their habits as adults (Bamossy, 1982; Hill *et al.*, 2003; Waters, 1989).

Family life cycle

Andreasen and Belk (1982) note that consumer's attendance at performing arts is not static over individual's life time, and this variation is partially related to the family life cycle.

According to these authors, and in a very summarized approach, there is a traditional and still dominant family life cycle pattern which is characterized by the following moments: an

individual lives with his/her parents until a certain age, then leaves his/hers parent's household to get married, then has children, then retires from employment and then either follows or precedes spouse's death.

Beyond age and income, there are several others factors that vary continuously through the individual's life, such as his/her needs, tastes, responsibilities for other family members (which necessarily vary with the family's size as well as with the self-sufficiency of its members), experience, accumulated savings and other assets, etc. Taking into consideration these entire composite changes over the family life cycle, these authors have investigated the effects of family life cycle in the patterns of the individual's attendance of performing arts over time. In their point of view, family life cycle is "potentially a much richer variable for understanding consumption than are the individual variables of income, marital status, family size, age, and employment status, all of which are subsumed in life cycle" (Andreasen and Belk, 1982, p. 26).

Leisure activities are also affected by the family life cycle. With respect to some arts attendance, such as concerts, movies, art galleries, plays, museums and ballet, the authors refer that there is evidence confirming that those attendances decline over that cycle, fact that might suggest that the commitment created by having children and by marriage disrupts arts attendance patterns which, normally, are not recovered when more free time is available (Andreasen and Belk, 1982).

The authors present a definition of family life cycle, according to which individuals are grouped as followed: Bachelor (those who never married, under 41 years old, and with no children); Newly Married (those who are married, under 41 years old and have no children); Full Nest I (married individuals, whose youngest child is under 6 years old); Full Nest II & III (married individuals, whose youngest child is 6-19 years); Empty Nest I & II (married with no children at home, over 40 years old); Solitary survivors I & II (widowed individuals with no children at home, and over 40 years old); Divorced I (divorced or separated, under 41 years old) and Divorced II (divorced or separated individuals, over 40 years old). They conclude that the highest rates of attendance of theatre and symphonies are

held by Bachelors. There are important declines of attendance during Newly Married and Full Nest I stages, as well as, slightly rises in subsequent stages. An interesting point enhanced by the authors is that it is possible to identify some return to performing arts previously attended after children enter school.

According to Favaro and Frateschi, (2007) it is possible to verify that the probability of attending live concerts is lower in the presence of children in the household. This phenomenon might be related to one relevant feature of all cultural activities, which is its time-consuming (Favaro and Frateschi, 2007).

According to Borgonovi (2004, p.1876) “the life cycle effect suggests a relationship between participation rates and age “that is first decreasing, then increasing and finally decreasing”.

Education

It is broadly referred in the literature that education plays a central role on in arts/cultural activities attendance (DiMaggio and Useem, 1978; Robbins and Robbins, 1981; Morrison and West, 1986, Bergonzi and Smith, 1996; Borgonovi, 2004; Gray, 1998; Park and Huh, 2010, Peterson *et al*, 2000). DiMaggio and Useem (1978, p.147) enhance this core role by considering education the “more salient determinant of arts consumption than other social class dimensions”.

Peterson *et al*. (2000) in their study using data from 1997 SPPA and OLS estimation model concluded that education is the best predictor of arts attendance. However, Seaman (2006) highlights that even though education is, as demonstrated in some non-econometric studies, the most important explicative variable of demand for the arts, the results obtain by almost all econometric models fails to prove that education measures surpasses income indicators as determinant of arts demand⁷.

⁷ Seaman refers that only on 5 of the 12 econometric studies it was possible to find evidence for the outweigh of education measures: Ganzeboom, Peterson, Hull and Kern, Gapinski, Gray and Lewis and Seaman.

Through education individuals acquire a taste for culture and for the arts (Morrison and West, 1986; Gray, 1998). In fact, the appreciation of some arts forms requires important learning investments, as they are an acquired taste, which must be cultivated before attendance takes place (Morrison and West, 1986; Gray, 1998). Others authors consider that the knowledge necessary to the consumption of art forms is not given but is cultivated and fed, by the experience of consuming artistic products (McCain, 1979, 1986, 1995, 2006, Stigler and Becker, 1977; Throsby, 2001), considered in the theory of “rational addiction”⁸. McCain (2006) highlights the multimodal distribution of cultivation of tastes, which result from the fact that there is no homogeneity of the individuals’ “arts capital”, due to different levels of exposure to the arts during childhood, which might determine different levels of motivations to cultivate art’s tastes among individuals.

Cultural products consumption “requires substantial mental activity on the part of consumer” (Hirschman and Holbrook, 1982, p.96), which, in turn, is more likely to be right brain oriented, as the response capacity to the sensorial stimulus provides that such activities is believed to be housed in this brain’s hemisphere (Hirschman and Holbrook, 1982).

Previous studies have shown education attainment to be strongly associated with attendance (Baumol and Bowen, 1966; DiMaggio and Useem, 1983; Morrison and West, 1986; Bergonzi and Smith, 1996; Peterson *et al*, 2000). In Borgonovi’s research (Borgonovi, 2004) it was possible to find a strong association between participation rates and education level, at all performing arts events considered, except for ballet.

Favaro and Frateschi (2007), in their study about consumption of music had developed a model to estimate the probability of choosing different musical genres and had concluded that education has an important influence on concert attendance. The authors underline that “a higher education level can justify the preference for more ‘snobbish’ musical tastes and, because of its correlation with income, it can let the individual afford more expensive

⁸ According to this theory, a rational economic agent spends a certain amount on the arts now (even if that do not maximize his utility in the present moment), taking into account the increased pleasure that will be taken from the arts in the future.

musical events, like an opera or a symphonic orchestra concert” (Favaro and Frateschi; 2007, p.215).

Furthermore, according to Hill *et al.* (2003), there is a relationship between the arts/culture pattern attendance and the age at which each individual concluded his/her studies.

People with a higher level of education are, therefore, typically regarded as one of the segments who are most likely to become regular attendees for arts and cultural activities (DiMaggio and Useem, 1978).

DiMaggio and Useem’s audience research, (DiMaggio and Useem, 1978) underlines some important differences among attendee’s education among different cultural activities: higher median education for performing arts audiences than for museums visitors; higher median education for ballet and dance than for theatre; higher median education for arts than for science and history museums attendees.

But, the participation in the arts/cultural activities reflects not only aspects of individual’s life experience, personal situation or innate artistic potential, but also their **education in the arts** (Bamossy, 1982; Morrison and West, 1986; Bergonzi and Smith, 1996; Gray, 1998; Borgonovi; 2004). In fact, some authors consider arts education the strongest predictor of arts participation (Borgonovi, 2004; Bergonzi and Smith, 1996).

Was the individual exposed to the arts early in his life? The only contact that he/she had during their childhood was through a compulsory element of the curriculum provided by the education system or he/she had the opportunity to attend and/or participate in cultural/art initiatives? How interested were individual’s parents in cultural activities when one’s childhood? These are some important questions that should be addressed as far as the factor education is concerned, as they might bring us important insights about the relationship between individual’s education level and the frequency of each cultural activity.

In fact, cultural and arts audiences are, typically constituted by some individuals that have received some kind of stimulus for arts and culture activities when they were children,

which may have been materialized in both child attendance and child participation (Morrison and West, 1986). Child participation may take the form of any kind of education on arts (such as music, dance, theatre, etc), in school or outside school.

These kind of stimulus applied to children can strengthen and broaden future demand (Morrison and West, 1986). It is also interesting to note that, according to Gray (1998), and as far as museums are concerned, the effect of the arts education stimulus may vary according to the children age, being more impactful at younger ages, decrease in the teen years and then rise again later.

According to Morrison and West (1986, p. 22) "...the experience of being taken to the arts as a child does not significantly affect future attendance. In contrast, child participation is shown to have an extremely potent effect". So, it is very important to encourage children participation, not only inside school but also outside education system, as children are the key to future demand (Morrison and West, 1986).

The results of the study undertaken by Gray (1998) support the hypothesis that arts lessons enhance museums visits. According to that study "it is not so clear that school is the optimal venue" for this kind of education (Gray, 1998, p.95).

Borgonovi (2004, p. 1884) enhances the role of this kind of educational stimulus by defending that "participation in arts education is much more important in determining attendance than any other personal characteristic, including general education attainment".

According to Bergonzi and Smith (1996), arts attendance increase as arts education increase, (even after taking into consideration variables such as ethnicity, gender and socioeconomic status) and, arts education is a stronger predictor of participation in the arts (both in consumption and in production) than socioeconomic status⁹ of the individual.

⁹ These authors used a standardized composite indicator to measure socioeconomic status. The construct variable developed included the following variables: family income, number of cars owned and level of parent's education.

One important fact observed by Bergonzi and Smith (1996) is that arts education varies according to individual's background, which includes gender, race and socioeconomic status¹⁰.

Arts education turns even more important if we take into account the complementary nature of performing arts (audience overlap), which determines that attendance at one art form increases the likelihood of participation in other¹¹ (DiMaggio and Useem, 1978; Borgonovi, 2004).

Finally, it is important to refer Bamossy's research (Bamossy, 1982) on what he called "socialization experiences" and their effects on arts patronage, which has also confirm the importance of child exposure to arts to the likelihood of an individual become an active art patron. Bamossy had explored the relationship between parental-child interactions and the attendance behaviour, and had confirm that "high parental interest in the arts forms of live theatre, musical comedy and symphony corresponded with high self-reported childhood interest in these forms" and "low parental interest in opera, ballet, and modern dance corresponding with low -self reported childhood interest" (p.39).

Parent's interest in arts is positively correlated to arts lessons (such as music and dance) and with childhood attendance pattern (Bamossy, 1982). Furthermore, the greater the diversity of arts lessons (e.g., both dance and music) the children had, the greater variety of arts events attended as adult (Bamossy, 1982).

It is interesting to note that, according to Bamossy (1982) music and dance lessons as a child seem to influence childhood patronage to certain events, but no association was found between arts lessons and classes in art appreciation (non performing arts forms) and any arts activities, either performing or visual arts.

¹⁰ According to the results achieved, females received significantly more arts education than males, and the later were less likely to get additional arts classes outside school than in school.

¹¹ DiMaggio and Useem (1978) refer that, according the audiences studies analyzed, only theatre audiences are the ones which show less integration with the other performing arts forms.

Personality

Personality is a psychological variable which includes the individual internal traits, as well as his behaviours, and that makes each one unique (Hill *et al.*, 2003).

Even though the relationship between the consumer's personality traits and his/her behaviours in the cultural market is rarely backed by empirical research, consumer personality might, in some way, influence the decision-making process (Colbert, *et al.*, 2001). Personality traits might be useful to understand why some consumers tend to behave just like they are imitating their peers, and others choose to follow their own intuitions and predispositions.

Perception

Perception is defined by Barbosa (2008) as a reception of stimuli and the identification of their characteristics.

Individuals are confronted with a huge amount of information every minute. Not being able to process all the information received, they select it according to their needs (selective perception) and interpret it taking into account the attitudes and beliefs set stored in their minds, according to a process named selective retention (Hill *et al.*, 2003).

Selective selection and retention represent a credible threat to cultural organizations as they might represent a barrier to attract individuals who have shown little interest in arts and cultural activities (Hill *et al.*, 2003). Those individuals are less aware of the messages about arts and culture and, consequently, less vulnerable to critical reviews or advertisements (Hill *et al.*, 2003). Audience development strategies must break through selective perception in order to reach out the "unavailable audience" (Hill *et al.*, 2003). For that, and taking the case of museums, D.A. Yorke and Jones (1984) highlight the importance of studying the way non user perceives a museum. Also, other studies (Willis and Snowball, 2009, refers to the studies done by Throsby in 1983 and Werck and Heyndels in 2007). shown that the perceived quality of the artistic good is also an important determinant of

cultural demand. One way to perceive quality is taking into account the artists or the artistic director's awareness (Willis and Snowball, 2009).

Benefits sought

The reasons why a consumer wants to purchase a certain cultural product can be various. Thus, the decision-making process is a function of the benefits sought by each consumer. Those benefits can be of diversified nature (Colbert *et al.*, 2007) and reflect mainly hedonic expected outcomes (Babin *et al.*; 1994; Colbert *et al.*, 2007, Hirschman and Holbrook, 1982).

As hedonically consumed services, cultural attendance is based on the symbolic nature of the services/products considered, as their ability to transport the individuals to a desired reality of fantasy and fun or to help them overcome less pleased real contexts (Hirschman and Holbrook, 1982).

The main benefits of the performing arts which include: cultural enrichment, stimulation, peer approval, excitement, entertainment, education, social prestige, and child development (Colbert *et al.*, 2007). The benefits might not be only related to the cultural product itself but also to the social dimension inherent in the consumption of such products (Gainer, 1995). Therefore, when attending an opera, the consumer may be seeking to satisfy a social need because that theatre is frequented by similar social standing.

In any case, it seems consensual that cultural consumers get involved with the arts in pursuit of hedonic fulfillment (Hirschman and Holbrook, 1982), being cultural consumption more related to "fun" than to fulfill a task (Babin *et al.*, 1994).

Hedonic consumption requires mental energy outlay, as it requires a certain level of emotional and imagery responses from the individual (Hirschman and Holbrook, 1982). Thus, if consumers are informed about this energy requirement, they might decide for a certain cultural activities according to their benefits sought, avoiding or choosing a certain activity according to the emotional resource they are willing to spend (Hirschman and Holbrook, 1982).

Colbert *et al.*, (2007) underlines that sometimes consumer is not able to express the benefits he/she searches for. The author adds that, as a general rule, it can be said that only when there is a high involvement level, do consumers consider benefits in the decision-making process.

Regarding the main decision-making processes that might explain consumer's decision to purchase or consume a cultural product Colbert *et al.*, (2007) highlights six: attitude, cognitive process, subordinate process, affective process, habit and impulse purchase.

Attitude

A decision-making process may only be based on attitude if there is previous experience and involvement with the concerned cultural product or category of cultural products (Colbert *et al.*, 2007). Attitude represents a qualitative evaluation which is prior to the behaviour (Barbosa, 2008).

It allows consumer to reach a decision in a simpler and quicker way by evoking positive past experiences and subjective personal judgments.

Attitudes may exist for culture products perceived as a whole (theatres, orchestras, contemporary art museums, etc) or in relation to components of a particular cultural product, such as an actor, a director, a musician, etc (Colbert *et al.*, 2007).

The main focus of the attitude indicators is to measure predict behaviours based on the nature and value of the diverse outcomes that an individual expects from adopting certain behaviour (Andreasen and Belk, 1980), as for instance, attending a cultural event. Only behaviours which yield positive outcomes in particular important dimension to the consumer will be adopted (Andreasen and Belk, 1980).

Cognitive process

Cognitive processes tend to be used when consumers have not a relevant previous experience with the product and it requires high involvement levels (Colbert *et al.*, 2007).

These processes are normally long and complex, as they comprehend products attributes analysis, weighing and comparison of the attitude score of each product (Colbert *et al.*, 2007; Andreasen and Belk, 1980). As far as these processes are concerned Colbert *et al.*, (2007) refers to Fishbein's linear compensatory model of decision-making according to which the consumer decision would be a result of the application of this mathematical formula:

$$A_{ijk} = \sum_{i=1}^m B_{ijk} I_{ik} \quad \text{Being}$$

i = Attribute of cultural product characteristic

j = Cultural product

k = Consumer

A = Consumer k's attitude score for cultural product j

I = Importance or weight given to attribute i by consumer k

B = Consumer k's belief as to the extent to which a satisfactory level of attribute I is offered by product j

Colbert *et al.*, (2007) also refers to another model, simpler than the previous: the conjunctive model. According to this one, the consumer establishes the minimum value that each criterion used in the decision-making process must achieve so that each particular cultural activity can be considered in consumer's purchasing alternatives. For instance, the consumer could establish a maximum price above which the product would be rejected from consumer's choices set, or he/she can determine that he/she will not attend a play in which a certain actor performs.

Even though the two models present good contributions for any marketer targeting cultural consumers, the trust is that the decision making process tend to be hybrid, combining parts of each models proposed (Colbert *et al.*, 2007).

The contribution of these models can be very important but one cannot forget that many consumers show difficulties in judging cultural product using objective criteria and cognitive processes (Hirschman and Holbrook, 1982). Hence, other mechanisms of

decision-making processes must be considered (Hirschman and Holbrook, 1982, Colbert *et al.*, 2007).

With an high level of involvement, but no relevant previous experience as well as no time or ability to absorb information about the product, the consumer will probably choose a subordinate process, according to which his/her decision will be based on the information or influence received from a third party, which the consumer finds credible. The decision will be then a result of imitations and recommendations (received from friends, relatives, and critics from experts in the area) (Colbert *et al.*, 2007).

It is important to enhance that there are some products that are not purchased just because of their features or specific functions, but as their purchase represent a total experience (Holbrook and Hirschman., 1982). A decision-making process based on the experience that a product/service can offer relies on emotional elements such as feelings rather than in products features, attributes or benefits. This kind of decision-making processes seems to be common among consumers of cultural products (Holbrook and Hirschman., 1982).

Even though this can be true to many of the cultural products, most of the decision-making processes underlying cultural products purchases are not exclusively based on cognitive elements or on affective ones, but in both (Colbert *et al.*, 2007).

Colbert *et al.*, (2007) refers also another element used by consumers in their purchasing decisions: the habit. Habit is similar to attitude in the way that it turns a decision quicker to consumer, but differs from attitude as it is based on a low level of involvement.

In the case of purchases characterized by a high level of involvement, such as cultural products, habit is a less relevant mechanism of the decision making process (Colbert *et al.*, 2007).

The last mechanism indicated by Colbert *et al.*, (2007) is the impulse purchasing, which is characterized by a low level of involvement as well as a low level of experience. Normally this kind of purchase is not planned and involves low risk. This should not be the case of purchasing a ticket to the opera, but the decision of rental a movie in the video club (for

example, to choose the most familiar title among the most recent ones, as consumer does not actively spend time searching for information of the available films).

2.6. MARKET SEGMENTATION IN THE CULTURAL MARKET-BASES AND METHODS

2.6.1. MARKET SEGMENTATION

Smith was responsible for the introduction of the segmentation concept in the marketing literature in 1956. Segmentation was presented as a way of viewing a heterogeneous market (composed by divergent demands) as a set of homogeneous submarkets, which result from different product preferences among important market segments. This concept stems from the consumers desires for more precise satisfaction of their wants.

Since Smith's approach, several other definitions have been presented by other authors. Among those, it is relevant to highlight the one presented by Wedel and Kamakura (2000), as it is broader than its pioneer. According to these authors, segmentation is "a theoretical marketing concept partitioning a market with heterogeneous demand into sub markets with homogeneous demand, with the purpose of a more precise adjustment of brands, products, or services to consumer needs, to determine the potentially most profitable allocation of marketing efforts" (Wedel and Kamakura; 2000, pp.5).

Kotler *et al.*, (2007) refer that the organization's approach toward the market segments can be developed in several distinct stages: mass marketing, differentiated marketing, target marketing and niche marketing.

According to the mass marketing orientation, organization mass produces and mass distributes one market offer, attempting to attract the maximum people to buy it. It is a strategy in line with a selling orientation to marketing. The lower costs and price, as well as the resulting broader potential market that it allows are the main arguments for mass marketing.

Differentiated marketing orientation differs from the previous in that organization has two or more market offers which are produced and distributed for all the market. The purpose of having more than one offer is not so much to have a product that serves certain needs of specific consumers groups, but to be able to offer alternatives to consumers.

Target marketing is characteristic from customer-oriented organizations. According to it, organizations recognize the existence of different segments in the market and choose which to focus on, tailoring their offers and all the marketing mix towards those segments market needs.

As the target marketing orientation, niche marketing is also appropriated to a customer oriented organization. The main difference between these two approaches is that the organization chooses to concentrate in one market niche instead of spreading its resources across a wide array of segments. Nowadays, there is a strong movement towards target or niche marketing (Kotler *et al.*, 2007).

There are several ways in which a market can be divided. Despite the numerous segmentation possibilities, the theory advocates that when dividing a market in homogeneous groups, six important requirements have to be observed (Brochado and Martins, 2008):

- **Measurability**- this criterion is satisfied if by applying segmentation bases it is possible to clearly identify segments of the market, in terms of its dimension and composition.
- **Substantiality**-according to this requirement the segment identified should be large enough to be worth attracting. One way to measure substantiality is through the number of consumers of the segment and taking into account their purchasing power. As one-to-one marketing strategies become more frequent, valuable segment become smaller.
- **Accessibility**- this criterion measures the degree to which marketing managers reach a target segment through a variety of marketing tools, such as promotion efforts and distribution.

- **Differential responsiveness**- according to this requirement each segment replies to marketing strategies in a homogenous way intra-segment and differently inter-segments.
- **Mutual exclusivity**- the segments are separated from each other.
- **Exhaustiveness**- every target individual should be included in some segment.

Furthermore, the results of a segmentation process and the verifying of the six desirable conditions mentioned previously, depend on an accurate selection of the variables and on the methodology used to interpret the results. Thus, it is important to focus on two dimensions of the process: segmentation bases and methods.

2.6.2. SEGMENTATION BASES- GENERAL

One of the most important decisions when segmenting a market is choosing the segmentation base that will be used to identify different groups of consumers. The segmentation bases are defined as the characteristics used to grouped consumers into distinct homogenous groups (Brochado and Martins, 2008; Wedel and Kamakura, 2000).

Frank *et al.*(1972) had presented a useful classification of segmentation bases, which noted that the two important ways in which segmentation variables differ are: i) the variable nature (general or behaviour specific); ii) measure process (objective measures or inferred ones).

General variables are those that can be applied to any exchange, as they are independent of any product or service, for example demographic and socioeconomic characteristics. Behaviour specific variables, in turn, are unique to one type of exchange (product or service), for example a patronage of a museum.

While some of the variables mentioned previously can be measure in an objective way (for instance the demographic and socioeconomic characteristics), other variables have to be inferred. This set of variables include cognitive factors such as psychographics variables, preferences, benefits sought, perceptions, intentions, values, personality traits, life styles,

among others. Unlikely objective measures, inferred ones require consumer's cooperation in the process of data collection, through answering to a questionnaire.

OBJECTIVE GENERAL MEASURES

The most common descriptors used by traditional market segmentation approaches are included in objective general segmentation bases and are the following: demographic, geographic and socioeconomic (Wedel and Kamakura, 2000).

According to **demographic segmentation base**, the market is divided into distinct groups on the basis of demographic variables such as age, sex, family's dimension, stage in family's life cycle, as well as other cultural indicators, such as race, nationality and religion.

When the market is divided into different geographical blocks (such as countries, states, regions, cities, zip codes areas), considering that consumer needs vary according to their geographic location, a **geographic segmentation base** is being considered.

Socioeconomic bases comprise variables such as monetary factors (education level, house characteristics, social class), as well as, the geodemographic group (Brochado and Martins, 2008).

INFERRED GENERAL MEASURES

Inferred general segmentation bases segment consumers according to their personality, their values and their life-style (Brochado and Martins, 2008; Kotler and Andreasen, 2007).

It is believed that variations in **consumer's personality** may have different implications in consumption's behaviours (Kotler and Andreasen, 2007). The most frequent tool used to measure personality is the "Edward's Personal preference Schedule", which rates individuals according to a group of characteristics, as follows: achievement, deference, order, exhibition, autonomy, relationship, solidarity, dominance; humility, stability, endurance; aggression (Brochado and Martins, 2008).

Values are also recognized as a segmentation base (Brochado and Martins, 2008, Wedel and Kamakura, 2000). According to Kotler and Andreasen (2007) they consist of beliefs individuals have, which influence their purchasing/consuming behaviour. Those beliefs are much less permanent than individual's personality traits (Kotler and Andreasen, 2007).

Life-style segmentation is based on the idea that the individual's behave like they do because everything fits in the kind of life they have or want to have. This kind of segmentation allows the finding of consumer's profiles which are richer in depth and clarity than those achieved using only consumer's demographic and socioeconomic traits (Wells, 1975; Andreasen and Belk; 1980).

Even though it is possible to mention several distinct approaches to identify different life-style groups, most of them are based on the model AIO's- Activities, interests and opinions- and on the Values and Lifestyle Typology.

Life style is also used as a segmentation base in researches undertaken in cultural field. Andreasen and Belk (Andreasen and Belk; 1980) grouped potential attenders at symphonies and theatre in six categories taking into account individual's leisure time activities: passive homebodies, active sports enthusiasts, inner-directed self-sufficients, active homebodies, culture patrons and social actives. The authors found that individuals of culture patrons group were more likely to attend theatre and symphony, probably due to the fact that aesthetic benefits given by those cultural activities are in line with their life style and meet life-style needs of this group. Their findings confirm the existence of two types of predictors of theatre attendance: positive predictor and negative ones. The stronger predictors of attendance of theatre were attitude toward attending this cultural activity, being a 'culture patron' and the interest of live theatre when growing up and the theatre attendance during the past year. The negative predictors of attendance identified were two general life style characteristics: "traditionalism" and "self-confidence/opinion leadership". In the case of symphony attendance the positive predictors identified were attitude toward attending this culture activity, being "culture patron", being "socially active" (a leisure life-

style trait), choosing interest in classical music when growing old and symphony attendance in the last year.

The variable life-style is often considered a more complete variable when compared to any traditional socioeconomic characteristic. In this respect, Andreassen and Belk (1980, p50.) consider that "...socioeconomic indicators may simply be masking what are really the more profound explanations- life style compatibility".

OBJECTIVE BEHAVIOUR-SPECIFIC MEASURES

The objective behaviour-specific segmentation bases include all the variables related to the product/service or to the way individuals use them, and can be organized in the following groups: product use; brand loyalty, point of sale loyalty and participation in the adoption and in the dissimulation of the product/service (Brochado and Martins, 2008).

INFERRED BEHAVIOUR-SPECIFIC MEASURES

As far as the inferred behaviour-specific measures are concerned it is possible to consider six classes: psychographics specific to the product; benefits sought, elasticity; preferences; behavioural intentions and perceptions of the importance of the product's or brand attributes (Brochado and Martins, 2008).

2.6.3. SEGMENTATION BASES- SPECIFIC CULTURAL MARKET

After presenting the segmentation bases in a general perspective, it is now important to present the main segment descriptors (variables used to characterize the segments of the market) used by cultural/arts organizations, which, according to Hill *et al.*, (2003) can be grouped in three main groups: demographic, psychographic and behavioural.

As already mentioned, there are some demographic variables which are good predictors of individuals' adoption of the arts/cultural activities (Hill *et al.*, 2003; Bergonzi and Smith 1996; Andreassen and Belk, 1980; Bamossy, 1982; Borgonovi, 2004).

Though demographic segmentation can be a useful mean to segment arts audiences, it can be supplemented by taking into account information about **individuals' attitude**

(Andreasen and Belk, 1980) and **behaviours** (Hill *et al.*, 2003). Hill *et al.*, (2003) refer that audiences can also be segmented taking into consideration their psychological characteristics”, and add that one of the most important empirical bases of these segmentation is the **attitude towards the arts**.

Taking into account the contribution of Diggle, Hill *et al.*, (2003) refer that potential audiences can be categorized into four distinct groups according to the attitude criterion: attenders; intenders; the indifferent and the hostile.

Attenders show very positive attitudes towards the arts which are translated into attendance (that can be regular or just from time-to-time).

Intenders have a good image of arts and identify themselves with the idea of attending arts events, but never seem to overcome the barriers that prevent them from becoming attenders.

The indifferent are just not interested in arts. They do not identify themselves with art performances and have no desire to attend.

Finally, **the hostile group** is constituted by non attenders who show a negative attitude towards arts and have no intention to purchase anything related to arts.

According to Hill *et al.*, (2003), is it far more difficult to culture organizations to change the attitudes and to motivate behaviours among indifferent and hostile than to encourage arts participation by attenders and intenders. However, this option may be against the mission of most of the cultural organizations which espouses access for all. Probably cultural organizations would be targeting individuals with similar social and educational levels, ignoring minorities traditionally not involved with arts and cultural universes.

Behavioural segmentation considers the variables related to the frequency of attendance of arts and cultural activities, status of use (attenders vs no attenders), occasion of attendance (when consumers attend those events); motivations (reasons for attending) situation; expertise level of the attender, benefits sought and attitudes relative to those behaviours

(Hill *et al*, 2003; Peterson, 1980). This kind of variables is useful to supplement the contribution of both demographic and psychographic variables (Peterson, 1980).

Other authors refer to benefits sought as an important mean to identify consumers segments (Cuadrado and Frasquet ,1999; Nantel, 1993).Cuadrado and Frasquet (1999) had profile young cinema audiences according to their benefits soughts in their going to the cinema.

The major focus of Andreasen and Belk's research (1980) was on marginal attendees of theatre and symphonies, those who now do not frequently attend but who might be enticed to do so. Their findings give strong support to the fact that **psicographic and behavioural variables**, such as life-style, attitudes, experience and childhood socialization into the arts, are more useful variables to understand consumer behaviour and, thus, to segment performing arts market, as they present an higher empirical prediction power than socioeconomic variables.

2.7. SEGMENTATION METHODS

Market segmentation methods can be organized in four categories: **priori or post hoc** (Green, 1977; Wind, 1978), **and descriptive or predictive** statistical methods (Brochado and Martins, 2008; Wedel and Kamakura, 2000).

The priori approach is used when the type and number of segments are determined in advance by the researcher (the sample does not constitute a source of inspiration to the researcher), while a post hoc approach is used when the type and number are determined based on the results of data analysis (Green, 1977; Wind, 1978; Brochado and Martins, 2008).

While in a **priori approach** the segments achieved are based on few variables, such as product use or frequency of consumption, in **post hoc approach**, in turn, there is a wider flexibility to choose the variables to be used in the segmentation process, which can be demographics, psychographics, benefits sought, among others. It is important to note that, the resulting segments can be, in each of the cases, described using demographic and socioeconomic variables (Brochado and Martins, 2008).

Descriptive methods analyze associations between a set of segmentation bases, making no distinction between dependent and independent variables (Wedel and Kamakura, 2000; Brochado and Martins, 2008).

Predictive methods, in turn, are applied when one set of segmentation bases consists of dependent variables that are going to be explained or predicted by a set of independent variables (Brochado and Martins, 2008).

As far as the cultural market is concerned the segmentation methods used are several. It is possible to refer some presented in the literature reviewed.

The study of Robbins and Robbins (1981) enabled the identification of three distinct segments of museums market (high, moderate and low attendees), using a predictive and a priori method of segmentation, based on ANOVA and discriminant analysis. Their findings give strong support for the fact that high and moderate attendees are market segments with greater potential, as they come from higher socioeconomic classes, present higher levels of education as well as income.

Cuadrado and Frassetto (1999) used cluster analysis to segment cinema's young consumers in Spain. The Ward's method was used to select a first number of groups and, in a second stage non hierarchical k-means method was applied to exam different group possibilities. Finally, discriminant analysis were undertaken and confirm that 94,81 per cent of the cases had been grouped in a correct way by using cluster method.

With the purpose of explore how the interaction between heavy consumers of performing arts' profile and art related experiences are associated with attendance at live performances in a different country or state Park and Huh (2010) use CHAID (Chi-squared Automatic Interaction Detection), one post hoc predictive segmentation method. The dependent variable used was the attendance at a live performance in a different state or country (dummy variable: 1=yes; 2=No), and the independent variables socioeconomic characteristics and arts related experience variables, such as arts education during childhood, recent arts education, purchase of art products, the membership in arts

organizations and the donations to arts organizations. Chi-square analysis and ANOVA were used with the purpose of identify significant differences across the market segments in the socioeconomics and characteristics of pleasure trips, with respect to overnight stays, out-of-state trips; and out-of-country trips.

Favaro and Frateschi (2007) use a predictive segmentation model (multinomial logit model) to estimate the probability of choosing a different musical genres (only “classic music”; “only popular music” and “all music”) in Italy and to analyse the contribution of individuals characteristics to the likelihood of attending live concerts.

Gray (1998), in turn, uses a logistic regression to estimate the probability of one individual visit a museum. The attendance of museums is a function of both a vector of demographic variables (such as age, education, income, gender and race) and an indicator of early exposure to arts. In this research explores the relationship between early exposure to the arts through specific education and adults visits to arts museums.

Andreasen and Belk’s research (1980) is based on factory analysis and multiple regression techniques, in order to achieve better predictors of future attendance at theatre and symphonies performances.

Bamossy (1982) investigated the relationship between childhood experiences (participation in arts lessons) and parent’s interest in arts in order to find the best predictors of individual likelihood of become an active art patron. Correlations and associations measures were used and multiple discriminant analysis were undertaken, using a set of predictors variables, such as parental interests, childhood activities and demographic indicators, in order to find the variables that best predict theatre season ticket holding behaviour. It is interesting to note that none of the demographic variable (such as gender, income, education and occupation) was considered in the analysis to distinguish between the two groups (season ticket holders and non season holders) and parental interest was identified as the variable that most strongly serves to differentiate the two groups.

Borgonovi (2004) examines to what extent art education, prices and standard socioeconomics characteristics influence attendance at performing arts events (theatre, classical music, opera, ballet and dance), using a logistic regressions, based on the attendance and non attendance of performing arts and on frequency of attendance of the set of activities mentioned.

Morrison and West (1986) also use predictive and prior segmentation method, presenting a logit model which aim to identify the variables responsible for the creation new audiences for the performing arts. The authors conclude that income and education are strong predictors of future attendance and highlight that the variable experience of being taken to arts forms as a child is not significant to explain future attendance. Participation as a child in arts activities is the extremely important to explain future attendance, so according to the model proposed this participation should be encouraged.

In table 1 it is summarized some of the main segmentations studies reviewed.

Table 1- Resume of the Segmentation studies reviewed

REFERENCE	SAMPLE	SEGMENTATION VARIABLES	STATISTIC METHODS	MAIN CONCLUSIONS
Robbins and Robbins (1981)	<p>Country: USA</p> <p>Year: 1980</p> <p>N= 582</p> <p>Individuals attending a major exhibit at a large, metropolitan art museum.</p>	<p>Behavioural Variables</p> <ul style="list-style-type: none"> Frequency of attendance at a set of cultural events; Desire to attend future cultural events; Influence of information sources. <p>Demographic variables: age, Sex, marital status, education, occupation, income, social class.</p>	<p><u>DESCRIPTIVE AND PRIOR APPROACH</u></p> <p>Stepwise Approach:</p> <p>ANOVA</p> <p>Discriminant analysis</p>	<p>Positive relation between the degree of attendance of museum and:</p> <ul style="list-style-type: none"> the tendency of attending other cultural events; the attitude toward attending future culture events (specially opera and museums; the influence of information sources (lectures and direct mail; the demographic ranking (education, occupation and income). <p>Most important segmentation variables:</p> <ul style="list-style-type: none"> The attendance of opera, plays, movies, symphonies, lectures and historical sites; Future attendance desire (except symphonies) Information source: lectures Income, occupation and education.
Cuadrado and Frasset (1999)	<p>Country: Spain</p> <p>Year: 1999</p> <p>N= 505</p> <p>Judgment sample, a non-probabilistic method</p> <p>Young cinema-goers (14–35 years)</p>	<p>Behavioural Variables:</p> <ul style="list-style-type: none"> Benefits sought education, leisure, social life. Frequency of attendance <p>Demographic variables- to describe the groups identified.</p>	<p><u>DESCRIPTIVE+ PREDICTIVE POST HOC APPROACH + PRIOR APPROACH</u></p> <p>Univariate, bivariate and multivariate analysis</p> <p>Cluster analysis</p> <p>Chi-square and ANOVA tests</p> <p>Ward's Method;</p> <p>K-means</p>	<p>Three different and consistent segments of cinema market were identified according to benefits sought in their going to the cinema and other demographic and behavioural variables.</p> <ul style="list-style-type: none"> The social- for them cinema is a entertainment, a motive to socialize; The apathetic- they go just to accompanied others; The cinema-buff- those really interested in cinema.

REFERENCE	SAMPLE	SEGMENTATION VARIABLES	STATISTIC METHODS	MAIN CONCLUSIONS
			Discriminant analysis.	
Gray (1998)	Country: USA Year: 1997 (data from a survey of Public Participation in the arts)	Socio demographic variables: <ul style="list-style-type: none"> Age; education; income; gender; race. Arts education <ul style="list-style-type: none"> Lessons of visual arts, at what age and in school or elsewhere; Arts appreciation classes, at what age and in school or elsewhere. Behavioural Variables: <ul style="list-style-type: none"> Attendance of art museums in the last 12 months. 	PRIOR AND PREDITIVE Logistic Regression; significance of individual coefficients based on Wald statistic Multiple regression	The likelihood of museums attendance rises with income, education and age. Arts lessons taken as young adults had an even stronger association with adults visit to museums. Lessons taken from middle through high school have neither a strong nor a significant association with adults visit to museums. Lessons taken outside school have a significantly greater association with adult's visits than school-based lessons. Lessons taken in both sites show a even greater association.
Andreasen and Belk, (1980)	Country: USA Year:1995 N: 1491 Age: higher than 14 years old	Psychographic and Behavioural Variables: <ul style="list-style-type: none"> consumer life-style and leisure life-style; Consumer's attitude: individuals' expectations when attending theatre and symphony; Individual's perceptions of performing arts; Childhood socialization into the arts. 	PRIOR AND PREDITIVE Factory analysis Multiple regression (with "step-up" procedures) Cross- tabulation analysis	Early exposure to the arts is a major determinant of art attendance Individual's education as well as parent's education is positively correlated with attendance likelihood. Gender is not significantly related to attendance likelihood. Attendance is negatively correlated with age (single adults and young adults with no children with higher attendance likelihood) and with the number of children over 14 years old. Past behaviour , membership in the Culture Patron Leisure life-style group and individual's interest in theatre when child are

REFERENCE	SAMPLE	SEGMENTATION VARIABLES	STATISTIC METHODS	MAIN CONCLUSIONS
				good predictor of likely future behaviour.
Favaro and Frateschi (2007)	<p>Country: Italy</p> <p>Year:2000</p> <p>N=31496</p> <p>Individuals older than 19 years old.</p>	<p>Socio demographic variables: Gender age, education level, marital status, urban geographical characteristics, occupational status and type of occupation.</p> <p>Behavioural Variables: Playing music, composing; Attending school of music</p>	<p>PRIOR AND PREDITIVE</p> <p>Multinomial logit model</p>	<p>Great relevance of the level of education to concerts attendance.</p> <p>Negative effect of the presence of children in the household on the probability of attending live concerts, in all kinds of music.</p> <p>Positive influence of the variables capturing the existence of a personal involvement in music-related activities. on the probability of concert attendance.</p> <p>Being unemployed, or unable to work has a significant inhibiting impact on attendance.</p> <p>Age, gender, and education are important predictors of concert attendance in two of the segments identified (snob and omnivorous).</p>
Borgonovi (2004)	<p>Country: USA</p> <p>Year: August 2001- August 2002</p> <p>Data from 2002 Survey of Public Participation in the Arts</p>	<p>Dependent variables: Attendance or non attendance of performing arts and frequency of attendance of a set of cultural activities.</p> <p>Control variables: Sex, age, education, income, race, occupation, education level of the individual and of the parents, occupation, education on arts, visit to museums in the year, number of hours worked, number of performing arts organizations in the residence place; hours of television watched per day.</p>	<p>PRIOR AND PREDITIVE</p> <p>Logistic Regression</p> <p>Ordered Logistic Regression</p>	<p>Frequency of attendance of cultural activities and arts education is not linked (exception: classical music);</p> <p>Arts education is linked with participation in arts performances but not with frequency of attendance;</p> <p>Individuals with higher income, education attainment, come from higher social classes, and who belong to white majority are much more likely than others to have received all forms of art education.</p> <p>As income, educational attainment and education attainment of the mother increases, participation rates in art classes;</p>

REFERENCE	SAMPLE	SEGMENTATION VARIABLES	STATISTIC METHODS	MAIN CONCLUSIONS
				<p>Family background, measured by parents' level of education, does not play a major effect on participation in performing arts events.</p> <p>Age: higher attendance for classic music with age; theatre's adepts are the younger generations.</p> <p>Youngest age group participates more;</p> <p>Having children might lower participation rates as well as frequency of participation.</p> <p>Education is strongly associated with participation rates at all performing arts events except for ballet.</p> <p>Education does not influence the number of times people attend theatre, classical music and dance.</p> <p>Occupation status influences the frequency of attendance at theatre performances.</p> <p>Income is statistically significant only for theatre (positive association).</p> <p>Art education determines the participation, but it has little influence over how often the individual attend the activity.</p>

REFERENCE	SAMPLE	SEGMENTATION VARIABLES	STATISTIC METHODS	MAIN CONCLUSIONS
Adrian B. Ryans and Charles B. Weinberg (1978)	Country: United States of America (San Francisco)	Information about individual attendance of other cultural activities:		3 basic patterns and one miscellaneous pattern of subscribers were identified:
		Respondent media habits		
	Subscriptors to a theatre	History of the respondent's attendance at that theatre	Three-way linear discriminant analysis	a) Continual subscribers (these individual were subscribers the all 5 seasons considered in the analyses)- 32%
		Variables use to understand the differences between the segments:	Multivariate technique	b) Gradual subscribers (no involvement- some involvement- subscriber)- 31%
	9.000 season subscribers of the American Conservatory Theatre received the questionnaire.	Years of residence in Francisco Bay: range 1-5	used to test the significance of any differences among the average profiles of the three groups, and to find the linear combination of independent variables that are responsible for the discrimination between the 3 groups, and to determine what variables account most for any inter segment differences.	c) Sudden subscribers (no involvement- subscribers)- 21%
		1- two years or less; 5- more than 20 years		d) Miscellaneous pattern -16%
		Age of subscriber: range 1-5		The main contributors to group separation are:
		1- <=25 years; 5- more than 65 years old		1) in discriminant function 1- years of residence and age.
	N= 982 individuals	Household annual income before taxes	Mean Scores (centroids of each segment)	2) Discriminat funtion 1 discriminate continual subscribers and gradual and then sudden subscribers
		1- <= \$15.000/year; 4- >\$50.000/year	Confusion Matrix for five variates assuming prior probabilities	2) in discriminant funtion 2- number of cultural activities attended and age.
	Year: 1976	Time spent watching TV per week		Discriminat funtion 2 discriminate sudden subscribers and gradual.
		1- if more than 20 hours; 0- if less than 20 hours	Kolmogorov- Smirnov two sample test- to compare the intentions of resubscribe of the 3 groups.	Subscriber entry patterns as a possible segmentation base.
		Attendance at six other cultural institutions in San Francisco		

REFERENCE	SAMPLE	SEGMENTATION VARIABLES	STATISTIC METHODS	MAIN CONCLUSIONS
Morrison and West (1986)	Country: Canada N=340 Year: 1985	Dependent variable: attendance (1- for attenders; 2 for non attender) Independent variables: education; income ; attendance as child (1- if the individual was taken to arts activities as child; 2; if not); participation as child (1- for those who participated in the arts as child; 2- for those who did not).	PRIOR AND PREDITIVE Logit model	The study aim to identify the variables responsible for the creation of new audiences for the performing arts. Income and education are strong predictors of attendance The experience of being taken to arts forms as a child is not significant to explain future attendance. Participation as a child is extremely important to explain future attendance, so it should be encouraged. The importance of the amateur groups involving young people to boost arts appreciation and participation.

CHAPTER 3- METHODOLOGY

In this chapter will present the methodological considerations in which the present research is based. First, the objectives of this research are presented and the hypotheses at study are settled. Then, the research methodology is described and the two main data collection methods are specified. A particular focus is done to the survey method implied, with a detailed description of the questionnaire designed to collect primary data needed for this investigation and the ways by which it was administrated. The questions' formulation bases are presented, being enhanced the format of the questions selected, as well as, the sequence applied. After presenting the questionnaire structure, the sampling design is described. Finally, the statistical methods of data analysis are described.

3.1. OBJECTIVES

The first step to consider in a research is to define the problem that it wants to address (Malhotra, 2009).

With a greater competition and a consumer better informed, cultural organizations face, today, more than ever, important challenges in order to increase their audiences in both number and diversity. A deeper knowledge of the demand side- behaviours, attitude, motivations, perceptions, and consumption patterns- may be relevant in developing marketing strategies at targeting new audiences, as well as, to maintain actual consumers.

These changes make it relevant to:

- analyze the profile of the cultural events' consumer in Porto city area from a marketing perspective;
- explore to whether and to what extent early exposure to arts and cultural activities affects attendance as adult;
- undertake an a priori descriptive segmentation, in order to identify the profile of cultural attendees in different cultural activities, based on the attendance behaviour;

- investigate how individual's cultural heritage can be reflected in future frequency of cultural activities and in a perpetuation of cultural behaviors and habits.

Once the problem under investigation is settled it is now important to state the questions that must be addressed in order to meet the purpose of the survey in the form of objectives.

The key questions which stimulated the present research were:

- Which individual variables best predict present and future attendance of cultural activities?
- Do socio-economic characteristics have a different impact on the choice of the various cultural activities?
- Is art education correlated with participation?
- Is art education associated with the frequency of attendance?
- How determinant is child exposure to the arts/cultural activities to future attendance?

Another important point is to assess whether the findings of the present study parallel with those reported by others.

3.2. HYPOTHESES

A hypothesis (H) is an unproven statement or proposition about a factor or phenomenon that is of interest to the researcher (Malhotra, 2009). Hypotheses go beyond research questions because they are statements of relationships or propositions rather than merely questions to which answers are sought (Malhotra, 2009).

Taking into account the objectives defined, as well as the literature contributions presented in the first chapter, a set of hypothesis was formulated. Those hypotheses were grouped in three main groups: hypothesis related to demographic, socioeconomic status and socialization into the arts/culture activities.

3.2.1. DEMOGRAPHIC AND SOCIOECONOMIC HYPOTHESIS

Based on previous research, it is anticipated that differences in arts and cultural activities attendance by demographic and socioeconomic individual's status will be discovered.

H1: Participation in arts and cultural events increases with age.

H2: Participation in arts and cultural events is independent from the individual gender.

H3: Participation is independent from individual's marital status.

H4: The frequency of attendance of cultural events varies according to the household dimension.

H5: The presence of children in the household hampers cultural activities attendance.

H6: Arts and cultural activities attendance is positively correlated with income.

H7: Arts and cultural activities attendance is associated with individuals occupation.

H8: Arts and cultural activities attendance is positively correlated with education level.

H9: Arts and cultural attendance is associated with the graduation course of the individual.

H10: A higher education level of the parents of the individual is associated with a higher demand for cultural events.

3.2.2. SOCIALIZATION INTO THE ARTS HYPOTHESIS

To get involved with the arts is not a one-step process (Andreason, 1991) and is not only influenced by demographic and socioeconomic individual traits. Instead, it may be defined as an incremental process in which the individuals progress from a disinterest stage to profound involvement with the arts. The following set of hypotheses aims to test three of the main variables influencing this process: child socialization into the arts (participation and education), adult's socialization into the arts as well as attitude toward culture/arts activities and the perceived barriers to participation.

H11: Art lessons/workshops can be associated with greater participation rates.

H12: Arts lessons attendance is associated with participation in the corresponding arts forms.

H13: Arts education stimulus may vary with age, being more relevant at younger ages.

H14: The effect of the arts education stimulus in the visual arts may vary according to the place where that education took place.

H15: Participation as a child in arts/cultural activities is associated with future attendance of the same kind of activities with individual's own children.

H16: Attendance as a child is associated with future attendance when adults.

H17: Heavy attenders to one art/cultural performance tend to be heavy attenders at other art/cultural performances.

H18: Attendance is more likely to occur when there are less perceived barriers by individuals.

H19: Involvement in arts activities is associated with the frequency of attendance of the corresponding art forms.

As audiences profile may vary according to the cultural activity considered, these hypothesis will be tested for each of the cultural activities at study, whenever these detailed analyses are need.

3.3. RESEARCH METHODOLOGY

The information collected in this study constitutes primary data, as it was collected for the specific purpose of addressing the problem under investigation (Malhotra, 2009).

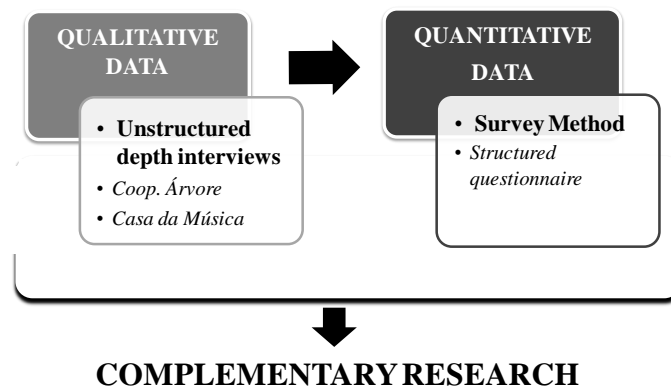
The primary nature of the data on which this study is based results from the fact that the information needed to address the problem at hand did not exist at the beginning of this

investigation. In order to obtain that information both qualitative and quantitative researches were undertaken.

Qualitative research helps us to understand better the problem under investigation, while quantitative research seeks to quantify the data collected, and normally uses some kind of statistical analysis (Malhotra, 2009).

It was used a two step approach: a qualitative followed by a quantitative data collection, as represented in figure 1. A quantitative research was complemented by a qualitative approach, which included unstructured depth interviews, conducted in a one to one basis, to the person in charge of the workshops at Árvore-Cooperativa de Actividades Artísticas, CRL, the sculptress Luísa Gonçalves, and to the person responsible for Educative Service at Casa da Música, Dr. Jorge Prendas.

Figure 2: Research Methodology



Those interviews were direct. Respondents were able to know the purpose of the research (Malhotra, 2009) because the objectives of the study were presented to both people interviewed before the beginning of each interview.

It was designed an interview topic guide with the points to be addressed in those interviews, which is available in appendix 1. Even though those points were all covered in the interviews, the specific wording and the order of the questions were not strictly followed, as the questions were made according to the subject's replies, and even new points emerged from the discussion within interview. Despite the interview schedule

previously prepared, was not something fixed, as the idea was to encourage explanatory responses from each interviewee.

The depth interviews developed revealed themselves as important instruments of exploratory research. They were helpful to gain deep understanding of two important Porto cultural promoters' point of view regarding the problem in question, and to obtain important insights for the quantitative research, namely to the questionnaire design. They allowed a broader understanding of the problem setting, as they helped, not only to validate the questions of the questionnaire, but also to understand the motivations, expectations, as well as to define attributes which best predict likely future attendance of cultural activities in the geographic area considered.

This preliminary qualitative research was an important step to have an idea of how two of Porto cultural market players view their audiences and talk about them.

With these two interviews it was possible to explore issues such as: motivations and inhibitions for participating in arts or cultural activities; sources of influence over audiences (it was possible to confirm the importance of word of mouth as well as the promoter institutional awareness and positioning in the market in the decision process of attending a cultural event or a workshop) and to have some insights of what promoters think about what people are looking for from the arts and the role of cultural and art on people's life.

As already mentioned, this qualitative approach was complemented by a quantitative research, which was based on a survey method. This method consists in administrating a structure questionnaire to a sample of a population (Malhotra, 2009).

The data was collected using a self completion method of data collection, which is characterized by the total absence of the interviewer from the process of delivering the questionnaires to the individuals which constitute the sample under study (Brace, 2008).

It was used two modes of questionnaire administration: paper based administration in the case of the questionnaires applied to workshops participants at Árvore-Cooperativa de Actividades Artísticas, CRL, and electronically, using a web-based self completion method.

Using this last method, one standard email was sent to a preselected group of email addresses included in the investigator mailing list (personal contacts from friends and family) and in Porto Economics Faculty dynamic email list (it was considered only students from the master classes). In this email each potential respondent was invited to participate in this study, by clicking in a URL embedded in the email (http://www.kwiksurveys.com?s=NODDKI_215b80ab), which was available through one free and unlimited survey tool named Kwiksurveys¹². In that email, as well as in the questionnaire written version, the purpose of the study and the confidentiality procedure were detailed.

3.4. QUESTIONNAIRE

According to Brace (2008, p.11) “It is one of the skills of the researcher to turn the objectives of the study into a set of information requirements, and from there to create questions to provide that information and then to turn those into questionnaire”.

The quantitative primary data needed for this research was obtain by using a structure technique for data collection which comprised a set of written questions that formed the research’s questionnaire.

The questions included in the questionnaire were developed from a review of previous research studies, from introspection, from other literature pertaining to consumers of performing and cultural activities and from the interviews with the cultural organizations previously mentioned.

The questionnaire comprises mainly closed questions (dichotomous and multiple choice questions) and some open questions (that respondents answered in their own words).

As far as rating scales are concerned several rate scales were used, as nominal, ordinal and scale. A table with detail information about the measurement scales considered in each of the questionnaire variable is presented in Appendix 4 of this dissertation.

¹² www.kwiksurveys.com

As far as the order of the questions is concerned the aim was to try to place the questions in a logical way. Thus, all the questions that deal with a specific topic was grouped in other to help responders direct themselves to the different sections of the questionnaire, to minimize the error and captivate them to answer.

Respondents in the study were asked questions about their attitudes and behavior toward the activities, aspects of their leisure and general life-styles and their socioeconomic characteristics.

In the first section of the questionnaire individuals were asked about their cultural habits, cultural preferences and cultural practices in various areas ten “core” cultural activities – dance, museums, cinema, musicals; theatre; photography exhibition; sculpture exhibition, circus, painting exhibition, opera, music concert- in the last two years (penetration was defined as attendance in the last 24 months), the means used to get informed about the activities, the last cultural events attended and if they were accompanied or not.

In a second section of the questionnaire respondents were asked if there were children in the household and, if that was the case, what were there cultural attendance habits with them.

On a third section a group of questions were asked in order to obtain information about the socialization process of the respondents into the arts/cultural activities in several stages of his/her life cycle, his/her participation in arts educational activities, such as music lessons, arts workshops as well as the ability to play musical instruments and the participation in specific arts/cultural groups (theatre, dance or musical group).

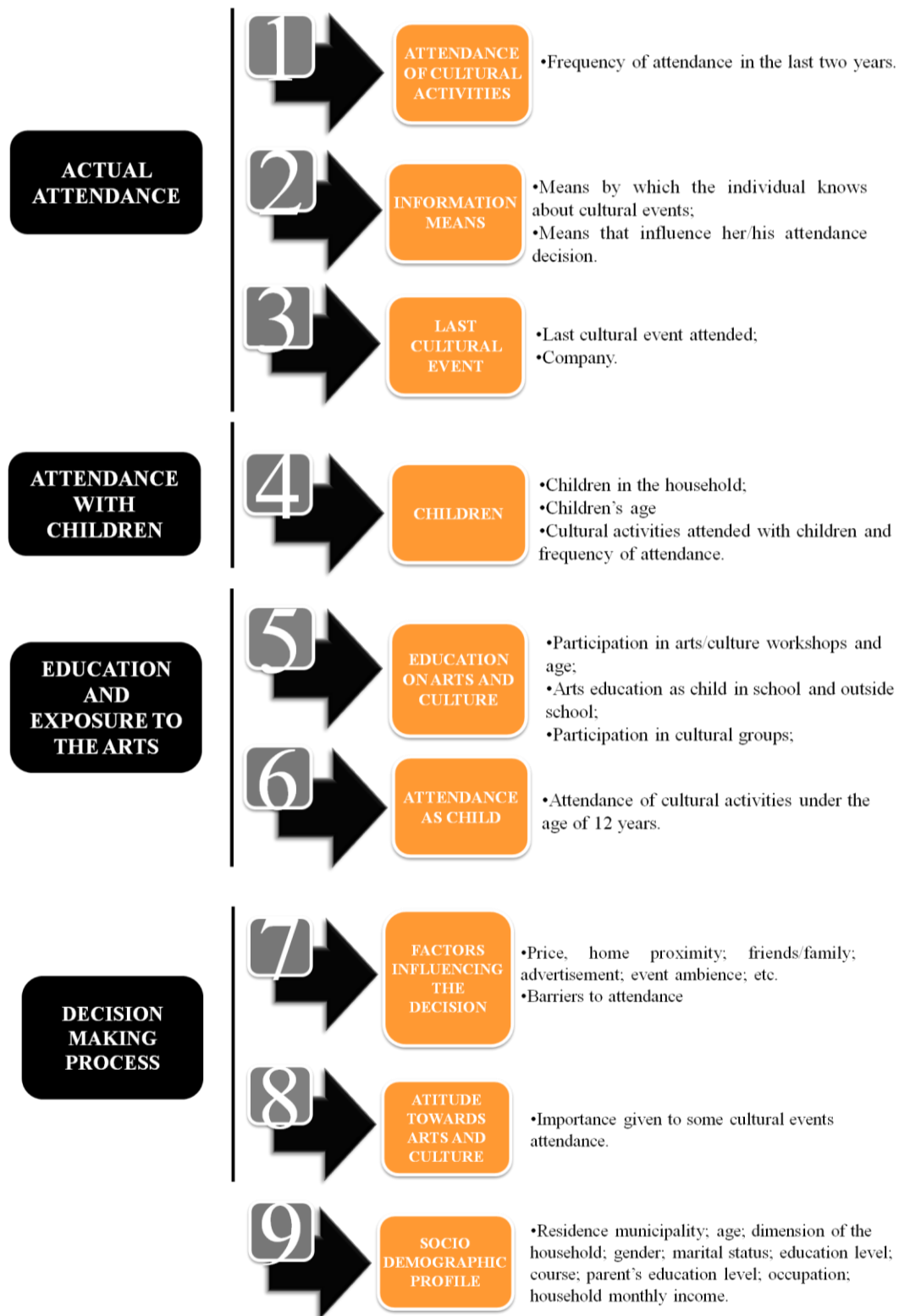
The next section included a set of questions related to the level of importance given to some key factors of the decision making process (such as price, friend advices, advertisement, possibility to get discounts, among others), as well as to the main barrier of non attendance of certain cultural activities.

The last part of the questionnaire relates to some key demographic and socioeconomic characteristics of the individuals, such as place of residence, age, number of elements of the

household, gender, marital status, education attainment, parent's level of education, family composition, occupational condition (whether employed, unemployed/inactive, retired, student), professional status and income. As income is frequently seen as sensitive personal information, it was the last variable to be included in the questionnaire in order to ensure the highest rate of full response to it.

A pilot questionnaire was conducted on five respondents leading to a final version of the questionnaire. The pilot questionnaire was used to make sure that the vocabulary used was common enough to be understood by respondents and that the questions are consistently understood.

Figure 3: Questionnaire Structure



3.5. SAMPLING DESIGN

The first step to consider in a sampling design process is the definition of the target population (Malhotra, 2009).

By defining the target population, the researcher identifies the elements of the population who possess the information sought by the study at hand (Malhotra, 2009). As far as the present research is concerned, the target population was defined according to a criterion of geographical nature, being the research population all the individuals who live in Porto suburbs area, which includes the following eleven municipalities, and embraces a total of 1.286.111 citizens¹³: Porto, Póvoa de Varzim, Vila do Conde, Vila Nova de Gaia, Maia, Gondomar, Espinho, Matosinhos and Valongo. The present research is based on a non probabilistic sample, obtained by administering a questionnaire to a group of 241 individuals who live in Porto area.

The sampling technique used is nonprobability as the probability of considering any particular element for inclusion in the sample is unknown and cannot be determined (Malhotra, 2009).

The use of a nonprobability sampling technique is justified by the fact that a data base with all the elements of the population target was not available. It was used a convenience sampling, as the sampling units were selected at a first stage by the interviewer (Malhotra, 2009). The elements of the sample selected were student of master classes at Faculty of Economics of Porto University and researcher personal friends, for which is was sent an email with an invitation to participate in the questionnaire.

This technique was combined with snowball sampling, since it was asked the initial recipients of the emails to forward the email to their own contacts.

¹³ According to the information available on INE site, http://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_unid_territorial&menuBOUI=13707095&contexto=ut&selTab=tab3, consulted on the 5th August 2011.

3.6. STATISTICAL METHODS

Preliminary data analyses were processed, using univariate statistical techniques with the aim to have an overall characterization of the sample. At a second stage, bivariate statistical techniques were used to verify the relationships settled in the research hypothesis, and to investigate some relevant and significant associations and correlations between the variables included in the questionnaire

Indeed, a priori descriptive segmentation methods were used in order to identify the profile of cultural attendees in different cultural activities. Those methods allowed the identification of attenders vs non attenders, and in the case of attenders, were helpful to explain the frequency of attendance.

CHAPTER 4- ANALYSIS AND DISCUSSION OF THE RESULTS

4.1. INTRODUCTION

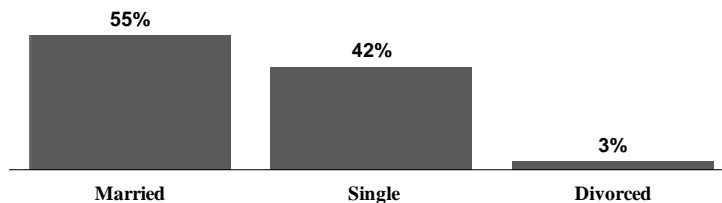
In order to fulfil the goals set out in this study, a wide variety of methods and statistical analyses were undertaken. The data collected from the survey were analysed in two main stages. Preliminary, data analyses were processed, using univariate techniques with the aim to have an overall characterization of the sample. At a second stage, bivariate statistical techniques were used to verify the relationships between the variables settled in the research hypothesis.

4.2. PRELIMINARY DATA ANALYSIS

4.2.1. SAMPLE SOCIODEMOGRAPHIC PROFILE

The respondents are predominantly female (63%) and married (55%). As far as the marital status is concerned the second most represented group comprises the single individuals (42%, Graphic 1). More than a half of the individuals don't have children (59,34%). The average dimension of the house hold is 2,49 elements, with the median and the mode equal to 2.

Graphic 1- Marital Status



The majority of the respondents ranges in age from 21 to 34 years old (52,1%), in a sample where the younger individual is 21 and the older 71 years old. The mean age is 35,42 years, the median is 34 years old and the mode 36. The variable has moderated outliers as well as

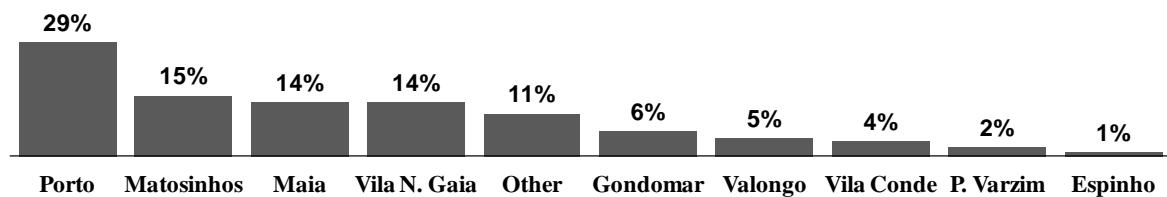
extremes, as shown in the boxplot graphic 1 presented in Appendices 5. These outliers may influence the skewness and kurtosis measures of the variable age.

The skewness measure (Skewness/Std Error) is higher than 2 (equals 7,63), which indicates a positive skew, to the left.

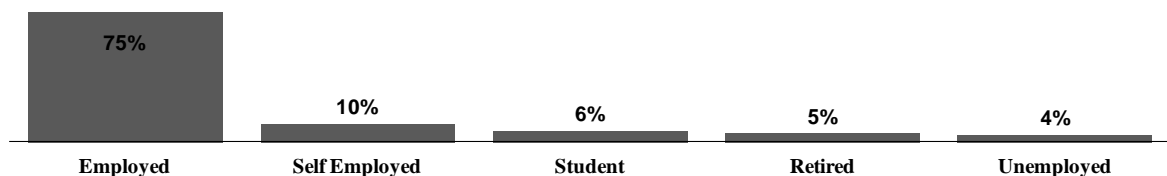
Using the non parametric test Kolmogorov- Smirnov it is possible to determine if the variable follows a normal distribution (Malhotra, 2009). Taking into account the results of that test, null hypotheses of normality is rejected, either for a significance level of 5% or for a significance level of 1%, as sig has a very small value (lower than 5% and 1%).

The municipalities with the highest representation are Porto (29%), Matosinhos (15%), Maia and Vila Nova de Gaia (14%),

Graphic 2- Residence Municipality



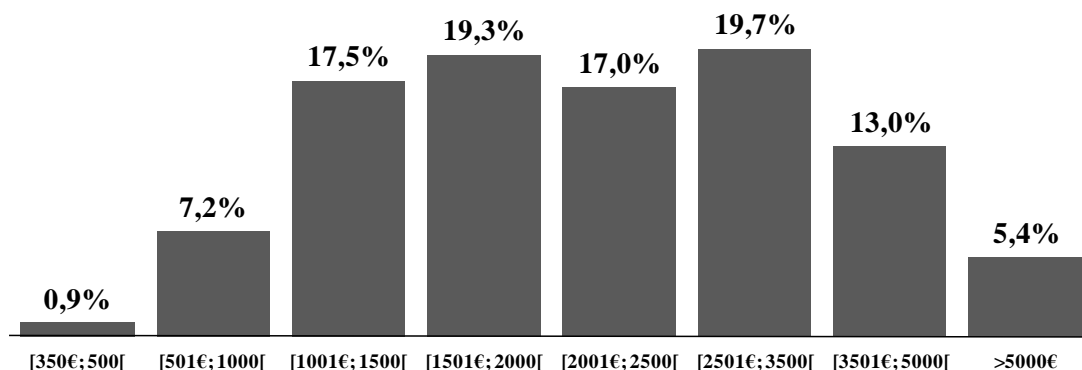
Graphic 3- Occupation



It is possible to note in graphic 3 that 85% of the sample is employed and only 15% is inactive population.

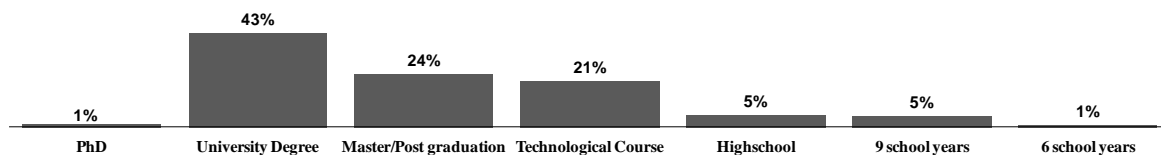
The modal class of the household monthly income comprises the incomes between 2.501€ and 3.500€ (Graphic 4).

Graphic 4- Household monthly income (in €)



As far as the education level is concerned, two facts must be enhanced: 77,4% of the respondents have at least an university degree and more than a 1/4 of the sample has a Master/Pos graduation (Graphic 5).

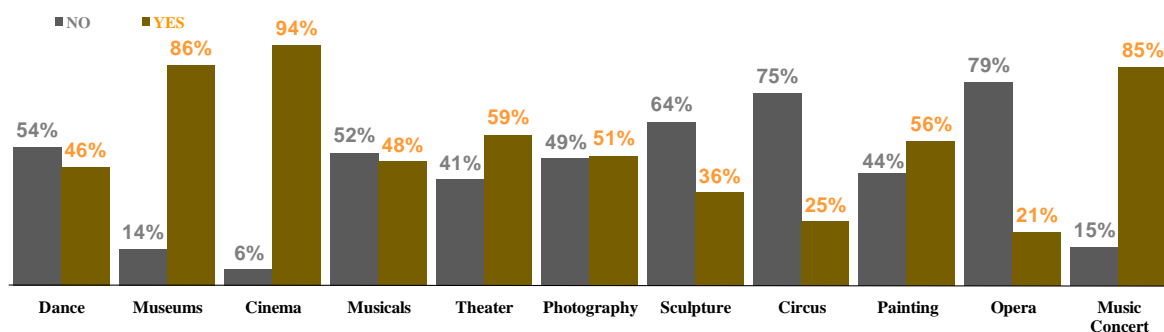
Graphic 5- Education Level



4.2.2. ACTUAL ATTENDANCE

A primary focus of the analysis of the actual attendance was to investigate the proportion of individuals who attended each of the cultural activities in the last two years.

Graphic 6- Attendance of cultural activities in the last two years



As shown in the graphic 6, some activities are more prevalent than others among the sample: more than 50% of the sample had attended cinema, museums visits, music concerts and theatre in the last two years.

In a second point, the aim was to analyze the sample according the frequency of attendance of each activity and to socio demographic variables gender, education level, monthly income, marital status, age, occupation and presence of children in the household.

According to the figures presented in table 2, it is possible to note that opera, circus, sculpture and dance are the activities that shown less frequency, with more than 50% of the sample referring non attendance.

It is also interesting to note that more than 50% of the sample attend music concerts, theatre and visit to museums at least twice a year. Around 50% of the sample attends musicals and photography exhibitions at least once a year. Cinema is the cultural activity which shows the highest frequencies rates, with 42,7% of the individuals attending once a month and 84,5% at least twice a year.

As far as gender is concerned, and in general, female group shows great frequencies than those of male, which is something expected as the percentage of women in the sample is higher than men. Besides that, it is possible to note two particular cases: the percentage of male that never attend museums is higher than female's and the proportion of man that attend music concerts once a week is much higher than of female.

Across all the cultural activities, as well as all, across the different levels of attendance considered, the level of education predominant is the university graduation.

Table 2- Frequency of attendance per gender and level of education

				GENDER		EDUCATION LEVEL					
		N	%	Female	Male	Until 9 years	Highschool	Tec. Course	University Grad	Master/ Post-Grad.	PhD
DANCE	Never	120	51,9%	58,0%	42,0%	5,8%	5,0%	19,2%	48,3%	20,8%	0,8%
	Once a Year	62	26,8%	59,7%	40,3%	6,5%	3,2%	21,0%	35,5%	32,3%	1,6%
	Twice a Year	42	18,2%	73,8%	26,2%	2,4%	7,1%	26,2%	35,7%	26,2%	2,4%
	Once a Month	6	2,6%	100%		16,7%	16,7%	33,3%	33,3%		
	Once a Week	1	0,4%	100%							
MUSEUMS	Never	28	11,9%	46,4%	53,6%	10,7%	14,3%	17,9%	35,7%	21,4%	
	Once a Year	72	30,6%	63,9%	36,1%	12,5%	6,9%	22,2%	41,7%	15,3%	1,4%
	Twice a Year	104	44,3%	68,0%	32,0%	1,0%	1,9%	22,1%	44,2%	30,8%	
	Once a Month	27	11,5%	55,6%	44,4%	3,7%	3,7%	11,1%	44,4%	29,6%	7,4%
	Once a Week	3	1,3%	100%				33,3%	66,7%		
	More than once a week	1	0,4%	100%						100%	
CINEMA	Never	13	5,4%	53,8%	46,2%	15,4%	30,8%		46,2%	7,7%	
	Once a Year	24	10,0%	45,8%	54,2%	8,3%	8,3%	20,8%	33,3%	25,0%	4,2%
	Twice a Year	74	31,0%	64,9%	35,1%	8,1%	1,4%	20,3%	45,9%	24,3%	
	Once a Month	102	42,7%	68,3%	31,7%		4,9%	24,5%	40,2%	27,5%	1,0%
	Once a Week	24	10,0%	62,5%	37,5%		4,2%	16,7%	45,8%	20,8%	4,2%
	More than once a week	2	0,8%	50,0%	50,0%				100,0%		
MUSICALS	Never	113	49,3%	60,7%	39,3%	3,5%	5,3%	16,8%	43,4%	30,1%	0,9%
	Once a Year	69	30,1%	68,1%	31,9%	10,1%	4,3%	26,1%	40,6%	17,4%	1,4%
	Twice a Year	33	14,4%	60,6%	39,4%		12,1%	12,1%	42,4%	24,2%	3,0%
	Once a Month	14	6,1%	57,1%	42,9%			35,7%	35,7%	21,4%	
THEATER	Never	91	39,1%	61,5%	38,5%	7,7%	7,7%	20,9%	40,7%	22,0%	1,1%
	Once a Year	73	31,3%	63,0%	37,0%	4,1%	4,1%	31,5%	45,2%	15,1%	0,0%
	Twice a Year	60	25,8%	69,5%	30,5%		3,3%	10,0%	38,3%	38,3%	3,3%
	Once a Month	8	3,4%	50,0%	50,0%				62,5%	37,5%	
	Once a Week	1	0,4%		100,0%				100,0%		
PHOTOGRAPHY	Never	112	47,9%	68,5%	31,5%	8,0%	6,3%	20,5%	44,6%	19,6%	0,9%
	Once a Year	79	33,8%	57,0%	43,0%	3,8%	5,1%	21,5%	40,5%	27,8%	1,3%
	Twice a Year	37	15,8%	56,8%	43,2%		2,7%	24,3%	45,9%	21,6%	2,7%
	Once a Month	6	2,6%	83,3%	16,7%				33,3%	50,0%	
SCULPTURE	Never	144	62,3%	63,6%	36,4%	8,3%	6,9%	18,8%	42,4%	22,9%	0,7%
	Once a Year	57	24,7%	59,6%	40,4%	1,8%	1,8%	26,3%	42,1%	28,1%	0,0%
	Twice a Year	25	10,8%	64,0%	36,0%	4,0%	4,0%	20,0%	36,0%	28,0%	8,0%
	Once a Month	4	1,7%	75,0%	25,0%				75,0%	25,0%	0,0%
	Once a Week	1	0,4%	100%							
CIRCUS	Never	174	74,4%	65,9%	34,1%	5,2%	5,7%	21,3%	42,0%	25,3%	0,6%
	Once a Year	57	24,4%	56,1%	43,9%	8,8%	3,5%	21,1%	40,4%	22,8%	3,5%
	Twice a Year	3	1,3%	100%				33,3%	66,7%		
PAINTING	Never	100	42,4%	62,6%	37,4%	10,0%	5,0%	19,0%	45,0%	21,0%	
	Once a Year	69	29,2%	66,7%	33,3%	2,9%	4,3%	26,1%	34,8%	29,0%	2,9%
	Twice a Year	46	19,5%	56,5%	43,5%		2,2%	21,7%	50,0%	26,1%	
	Once a Month	17	7,2%				11,8%	5,9%	52,9%	23,5%	5,9%
	Once a Week	4	1,7%				25,0%	25,0%	25,0%		
OPERA	Never	181	78,4%	63,9%	36,1%	6,1%	5,0%	21,5%	44,8%	22,1%	0,6%
	Once a Year	38	16,5%	68,4%	31,6%	7,9%	2,6%	18,4%	34,2%	34,2%	2,6%
	Twice a Year	11	4,8%	63,6%	36,4%		18,2%	18,2%	36,4%	18,2%	9,1%
	Once a Month	1	0,4%							100,0%	
MUSIC CONCERTS	Never	33	13,9%	66,7%	33,3%	3,0%	12,1%	15,2%	42,4%	24,2%	3,0%
	Once a Year	65	27,3%	63,1%	36,9%	7,7%	6,2%	21,5%	40,0%	24,6%	
	Twice a Year	89	37,4%	64,0%	36,0%		4,5%	24,7%	42,7%	23,6%	1,1%
	Once a Month	47	19,7%	60,9%	39,1%		2,1%	17,0%	46,8%	25,5%	2,1%
	Once a Week	4	1,7%	25,0%	75,0%			25,0%	50,0%	25,0%	

Table 3: Frequency of attendance and monthly income of the household in €.

		N	%	Between 350€ and 500€	Between 501€ and 1000€	Between 1001€ and 1500€	Between 1501€ and 2000€	Between 2001€ and 2500€	Between 2501€ and 3500€	Between 3501€ and 5000€	> 5000€
DANCE	Never	120	51,9%	0,9%	3,7%	18,3%	22,0%	20,2%	16,5%	12,8%	5,5%
	Once a Year	62	26,8%	1,6%	6,6%	18,0%	19,7%	11,5%	24,6%	9,8%	8,2%
	Twice a Year	42	18,2%		10,8%	13,5%	16,2%	18,9%	24,3%	16,2%	
	Once a Month	6	2,6%		33,3%	16,7%		16,7%	16,7%		16,7%
	Once a Week	1	0,4%							100%	
MUSEUMS	Never	28	11,9%		3,7%	14,8%	18,5%	18,5%	25,9%	11,1%	7,4%
	Once a Year	72	30,6%		3,1%	23,4%	14,1%	23,4%	18,8%	10,9%	6,3%
	Twice a Year	104	44,3%	1,0%	9,9%	15,8%	21,8%	12,9%	17,8%	15,8%	5,0%
	Once a Month	27	11,5%		9,1%	18,2%	22,7%	22,7%	18,2%	9,1%	0,0%
	Once a Week	3	1,3%	33,3%					33,3%		33,3%
CINEMA	More than once a week	1	0,4%		100%						
	Never	13	5,4%			27,3%	18,2%	18,2%	27,3%	9,1%	
	Once a Year	24	10,0%			14,3%	28,6%	4,8%	38,1%	9,5%	4,8%
	Twice a Year	74	31,0%	3,0%	7,5%	11,9%	16,4%	25,4%	13,4%	17,9%	4,5%
	Once a Month	102	42,7%		10,3%	20,6%	18,6%	14,4%	18,6%	11,3%	6,2%
MUSICALS	Once a Week	24	10,0%			16,7%	25,0%	16,7%	20,8%	12,5%	8,3%
	More than once a week	2	0,8%			100,0%					
	Never	113	49,3%	1,9%	6,8%	18,4%	19,4%	18,4%	16,5%	12,6%	5,8%
	Once a Year	69	30,1%		6,1%	19,7%	18,2%	13,6%	22,7%	13,6%	6,1%
	Twice a Year	33	14,4%		10,3%	10,3%	20,7%	20,7%	17,2%	17,2%	3,4%
THEATER	Once a Month	14	6,1%		7,1%	14,3%	14,3%	21,4%	28,6%	7,1%	7,1%
	Never	91	39,1%		4,8%	14,3%	22,6%	20,2%	16,7%	15,5%	6,0%
	Once a Year	73	31,3%		6,0%	22,4%	17,9%	10,4%	23,9%	14,9%	4,5%
	Twice a Year	60	25,8%	3,4%	12,1%	13,8%	19,0%	20,7%	17,2%	6,9%	6,9%
	Once a Month	8	3,4%			57,1%		14,3%	14,3%	14,3%	
PHOTOGRAPHY	Once a Week	1	0,4%								
	Never	112	47,9%		4,8%	18,3%	17,3%	21,2%	22,1%	9,6%	6,7%
	Once a Year	79	33,8%	1,4%	6,9%	18,1%	23,6%	13,9%	18,1%	12,5%	5,6%
	Twice a Year	37	15,8%	2,9%	5,9%	14,7%	20,6%	11,8%	14,7%	26,5%	2,9%
	Once a Month	6	2,6%		66,7%	16,7%		16,7%			
SCULPTURE	Once a Week	1	0,4%								
	Never	144	62,3%	0,0%	5,2%	18,7%	20,1%	17,9%	19,4%	11,9%	6,7%
	Once a Year	57	24,7%	1,9%	5,7%	20,8%	22,6%	11,3%	22,6%	11,3%	3,8%
	Twice a Year	25	10,8%	4,5%	13,6%	4,5%	13,6%	27,3%	9,1%	22,7%	4,5%
	Once a Month	4	1,7%	0,0%	50,0%	25,0%	0,0%	0,0%	25,0%		0,0%
CIRCUS	Once a Week	1	0,4%	0,0%	0,0%	0,0%	0,0%	0,0%	100,0%		0,0%
	Never	174	74,4%	1,2%	7,8%	19,3%	18,7%	18,1%	19,3%	10,2%	5,4%
	Once a Year	57	24,4%		6,1%	12,2%	20,4%	12,2%	22,4%	20,4%	6,1%
	Twice a Year	3	1,3%			33,3%	33,3%	33,3%			
	Once a Month	1	0,4%								
PAINTING	Never	100	42,4%		5,4%	20,4%	19,4%	21,5%	16,1%	10,8%	6,5%
	Once a Year	69	29,2%	1,5%	10,8%	13,8%	23,1%	12,3%	21,5%	13,8%	3,1%
	Twice a Year	46	19,5%	0,0%	0,0%	16,7%	19,0%	16,7%	23,8%	16,7%	7,1%
	Once a Month	17	7,2%	6,7%	20,0%	20,0%	6,7%	13,3%	13,3%	13,3%	6,7%
	Once a Week	4	1,7%	0,0%	0,0%	0,0%	0,0%	25,0%	50,0%	25,0%	
OPERA	Never	181	78,4%	0,6%	8,4%	18,0%	18,6%	17,4%	16,8%	13,8%	6,6%
	Once a Year	38	16,5%	2,8%	2,8%	16,7%	22,2%	19,4%	27,8%	8,3%	0,0%
	Twice a Year	11	4,8%		10,0%	30,0%	10,0%	10,0%	30,0%	10,0%	0,0%
	Once a Month	1	0,4%								100,0%
	Once a Week	1	0,4%								
MUSIC CONCERTS	Never	33	13,9%		3,4%	6,9%	24,1%	20,7%	13,8%	27,6%	3,4%
	Once a Year	65	27,3%		10,0%	25,0%	20,0%	15,0%	11,7%	13,3%	5,0%
	Twice a Year	89	37,4%	1,2%	8,3%	17,9%	15,5%	11,9%	25,0%	14,3%	6,0%
	Once a Month	47	19,7%	2,2%	2,2%	15,2%	21,7%	23,9%	26,1%	2,2%	6,5%
	Once a Week	4	1,7%		50,0%	0,0%	0,0%	50,0%			

In the case of the museums, more than ¼ of the individuals that shows none frequency have a monthly income between 2.501€ and 3.500€ (the third higher cohort of monthly income).

The higher percentage of individuals (27,6%) that never went to music concerts in the last two years have a monthly income between 3.501€ and 5.000€.

According to the figures shown in table 3, more regular dance performances' goers have lower levels of income, and 77% of the individuals that never went to these cultural activities at least an income higher than 1.500€. It is interesting to note that a similar conclusion may be taken regarding photography non goers (almost 77% of the individuals that never went to these cultural activities have an income higher than 1.500€, and 66,7% of the more regular ones have an income between 501€ and 1.000€). 74,3% of the individuals that never attend painting exhibitions have an income higher than 1.500€.

The individuals that attended more often musicals (twice a year or once a month) have an income that ranges from 1.501€ and 3.500€.

As far as cinema and circus are concerned it is not possible to verify any tendency.

As shown in the table 4, married individuals is the great represented group in all the frequencies of attendance considered in the following cultural activities: dance, musicals, circus and opera (in the case of the frequency twice a year, married and single are equal). It is important to enhance some particular cases. As far as museums visits are concerned, the percentage of the single individuals that attend twice a year surpasses that on married ones (49,5% vs 48,5%). In the case of cinema, more regular goers (frequency of once a month and once a week) are single. A similar situation occurs with theatre heavier consumers (frequency of twice a year and once a month), sculpture exhibition and music concerts more regular attendees. A higher percentage of single individuals never attended painting exhibitions in the last two years (50%).

The most regular cinema goers are less than 28 years old and the less regular are older than 39 years old. The most regular dance performance consumers are also older. Older

individuals attended more often musicals and photography and painting exhibitions than younger ones.

Music concerts' less frequent goers are older in age (34,4% of the individuals that never attend and 28,1% of the individuals that went one time to a music concert in the last two years are older than 39). The most regular goers are aged from younger cohorts (less than 28 and between 29 and 34 years old).

As far as the occupation is concerned, according to the figures presented in the table 4, and in a general perspective across all the cultural activities and all the frequencies of attendance, being employed is the most represented class. It is possible to highlight four particular cases in which the condition of self employed has a great weight: visit museums attend a sculpture and a painting exhibition once a week and go to the opera once a month. However, it is important to underline the fact that, taking into account the number of individuals considered, these particular cases are not representative.

The presence of children in the household may also influence the frequency of attendance of cultural events. According to Kotler and Andreason (2007) it appears that the presence of children in the household has a negative effect on arts participation, not only due to the leisure time scarcity, the changes in the priorities of the family, as well as the increased costs of participating in such activities with a bigger family.

As shown in the table 4, cinema most frequent goers have no children (79,2% of the individuals that go at least once a week to the cinema have no children). Moreover, 75% of the individuals that never went to the cinema in the last two years have children.

In the case of circus it is possible to see that 57,1% of the individuals that went once a year have children. Music concerts' less frequent goers have no children and 58,6% of the individuals that never attended those activities have children.

Table 4: Frequency of attendance, marital status and age.

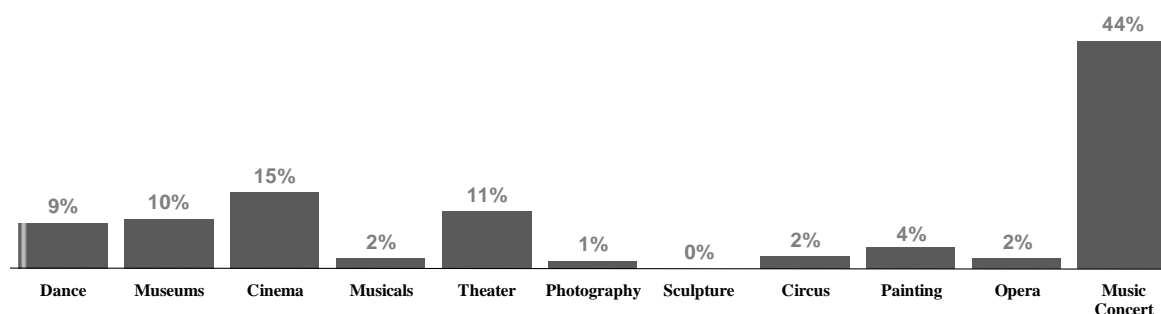
				MARITAL STATUS			AGE			
		N	%	Single	Divorced	Married	<28	29-34	35-38	>39
DANCE	Never	120	51,9%	41,3%	1,0%	57,7%	24,4%	28,6%	25,2%	21,8%
	Once a Year	62	26,8%	39,7%	6,9%	53,4%	23,0%	21,3%	32,8%	23,0%
	Twice a Year	42	18,2%	47,5%	2,5%	50,0%	34,1%	29,3%	12,2%	24,4%
	Once a Month	6	2,6%	33,3%	16,7%	50,0%	16,7%	0,0%	16,7%	66,7%
	Once a Week	1	0,4%			100,0%				
MUSEUMS	Never	28	11,9%	34,6%	3,8%	61,5%	32,1%	14,3%	28,6%	25,0%
	Once a Year	72	30,6%	31,7%	5,0%	63,3%	18,3%	25,4%	25,4%	31,0%
	Twice a Year	104	44,3%	49,5%	2,1%	48,5%	30,1%	30,1%	24,3%	15,5%
	Once a Month	27	11,5%	46,2%	0,0%	53,8%	22,2%	25,9%	22,2%	29,6%
	Once a Week	3	1,3%		33,3%	66,7%	50,0%			50,0%
	More than once a week	1	0,4%	100%			100%			
CINEMA	Never	13	5,4%	27,3%		72,7%	25,0%	8,3%	8,3%	58,3%
	Once a Year	24	10,0%	30,4%		69,6%	16,7%	20,8%	33,3%	29,2%
	Twice a Year	74	31,0%	21,9%	4,7%	73,4%	11,0%	28,8%	31,5%	28,8%
	Once a Month	102	42,7%	55,9%	4,3%	39,8%	36,6%	26,7%	21,8%	14,9%
	Once a Week	24	10,0%	58,3%		41,7%	41,7%	29,2%	8,3%	20,8%
	More than once a week	2	0,8%	100,0%			50,0%		50,0%	
MUSICALS	Never	113	49,3%	46,5%	3,0%	50,5%	28,8%	25,2%	27,9%	18,0%
	Once a Year	69	30,1%	40,6%	3,1%	56,3%	21,7%	29,0%	23,2%	26,1%
	Twice a Year	33	14,4%	27,6%	6,9%	65,5%	28,1%	28,1%	9,4%	34,4%
	Once a Month	14	6,1%	35,7%	0,0%	64,3%	21,4%	7,1%	42,9%	28,6%
THEATER	Never	91	39,1%	33,8%	2,5%	63,8%	30,0%	25,6%	25,6%	18,9%
	Once a Year	73	31,3%	40,9%	4,5%	54,5%	18,1%	29,2%	29,2%	23,6%
	Twice a Year	60	25,8%	55,4%	3,6%	41,1%	28,8%	25,4%	18,6%	27,1%
	Once a Month	8	3,4%	62,5%		37,5%	50,0%	12,5%	12,5%	25,0%
	Once a Week	1	0,4%			100,0%		100,0%		
PHOTOGR	Never	112	47,9%	37,6%	3,0%	59,4%	26,1%	25,2%	25,2%	23,4%
	Once a Year	79	33,8%	51,4%	2,9%	45,7%	29,5%	26,9%	25,6%	17,9%
	Twice a Year	37	15,8%	31,4%	2,9%	65,7%	19,4%	22,2%	22,2%	36,1%
	Once a Month	6	2,6%	66,7%	16,7%	16,7%	16,7%	50,0%	16,7%	16,7%
SCULPTURE	Never	144	62,3%	41,4%	3,8%	54,9%	28,9%	26,1%	25,4%	19,7%
	Once a Year	57	24,7%	46,9%	2,0%	51,0%	19,3%	28,1%	26,3%	26,3%
	Twice a Year	25	10,8%	36,4%	4,5%	59,1%	25,0%	25,0%	20,8%	29,2%
	Once a Month	4	1,7%	75,0%	0,0%	25,0%	25,0%	25,0%	25,0%	25,0%
	Once a Week	1	0,4%			100,0%	100,0%			
CIRCUS	Never	174	74,4%	47,4%	1,3%	51,3%	26,7%	29,7%	22,7%	20,9%
	Once a Year	57	24,4%	30,9%	9,1%	60,0%	25,0%	14,3%	30,4%	30,4%
	Twice a Year	3	1,3%	33,3%		66,7%	66,7%		33,3%	
PAINTING	Never	100	42,4%	50,0%	2,2%	47,8%	35,0%	25,0%	25,0%	15,0%
	Once a Year	69	29,2%	36,1%	4,9%	59,0%	19,1%	32,4%	22,1%	26,5%
	Twice a Year	46	19,5%	35,7%	2,4%	61,9%	17,8%	20,0%	31,1%	31,1%
	Once a Month	17	7,2%	41,2%	5,9%	52,9%	18,8%	31,3%	18,8%	31,3%
	Once a Week	4	1,7%			100,0%	25,0%			75,0%
OPERA	Never	181	78,4%	42,1%	3,0%	54,9%	27,5%	25,3%	24,7%	22,5%
	Once a Year	38	16,5%	44,1%	5,9%	50,0%	21,1%	34,2%	23,7%	21,1%
	Twice a Year	11	4,8%	50,0%		50,0%	27,3%	18,2%	27,3%	27,3%
	Once a Month	1	0,4%			100,0%			100,0%	
MUSIC CONCERTS	Never	33	13,9%	30,0%		70,0%	25,0%	15,6%	25,0%	34,4%
	Once a Year	65	27,3%	30,9%	3,6%	65,5%	26,6%	25,0%	20,3%	28,1%
	Twice a Year	89	37,4%	48,8%	4,9%	46,3%	26,1%	25,0%	29,5%	19,3%
	Once a Month	47	19,7%	51,1%	2,2%	46,7%	27,7%	34,0%	19,1%	19,1%
	Once a Week	4	1,7%	50,0%		50,0%	25,0%	50,0%	25,0%	

Table 5: Frequency of attendance, occupation and children in the household.

		N	%	OCCUPATION					CHILDREN	
				Employed	Self Employed	Unemployed	Retired	Student	Yes	No
DANCE	Never	120	51,9%	73,9%	7,6%	5,9%	5,0%	7,6%	39,3%	60,7%
	Once a Year	62	26,8%	82,3%	12,9%	1,6%	1,6%	1,6%	39,3%	60,7%
	Twice a Year	42	18,2%	66,7%	16,7%	2,4%	4,8%	9,5%	35,0%	65,0%
	Once a Month	6	2,6%	83,3%			16,7%		33,3%	66,7%
	Once a Week	1	0,4%	100,0%						100,0%
MUSEUMS	Never	28	11,9%	57,1%	14,3%	3,6%	10,7%	14,3%	56,0%	44,0%
	Once a Year	72	30,6%	84,7%	4,2%	5,6%	2,8%	2,8%	44,9%	55,1%
	Twice a Year	104	44,3%	78,6%	8,7%	1,9%	3,9%	6,8%	29,0%	71,0%
	Once a Month	27	11,5%	63,0%	22,2%	7,4%	3,7%	3,7%	34,6%	65,4%
	Once a Week	3	1,3%	33,3%	66,7%				66,7%	33,3%
CINEMA	More than once a week	1	0,4%	100,0%						100,0%
	Never	13	5,4%	46,2%	7,7%		30,8%	15,4%	75,0%	25,0%
	Once a Year	24	10,0%	65,2%	17,4%		13,0%	4,3%	65,2%	34,8%
	Twice a Year	74	31,0%	83,8%	13,5%	1,4%	1,4%		53,6%	46,4%
	Once a Month	102	42,7%	75,5%	5,9%	6,9%	2,0%	9,8%	20,4%	79,6%
MUSICALS	Once a Week	24	10,0%	79,2%	12,5%	4,2%		4,2%	20,8%	79,2%
	More than once a week	2	0,8%	50,0%				50,0%		100,0%
THEATER	Never	113	49,3%	74,1%	10,7%	6,3%	1,8%	7,1%	37,6%	62,4%
	Once a Year	69	30,1%	79,7%	10,1%		7,2%	2,9%	46,2%	53,8%
	Twice a Year	33	14,4%	66,7%	12,1%	3,0%	9,1%	9,1%	25,8%	74,2%
	Once a Month	14	6,1%	85,7%		7,1%	7,1%		35,7%	64,3%
	Once a Week	91	39,1%	70,0%	8,9%	6,7%	5,6%	8,9%	40,9%	59,1%
PHOTOGR.	Once a Year	73	31,3%	83,6%	8,2%	1,4%	4,1%	2,7%	41,8%	58,2%
	Twice a Year	60	25,8%	78,3%	11,7%	3,3%	1,7%	5,0%	31,0%	69,0%
	Once a Month	8	3,4%	62,5%	25,0%				25,0%	75,0%
	Once a Week	1	0,4%		100,0%					100,0%
	Never	112	47,9%	76,6%	9,9%	3,6%	3,6%	6,3%	42,1%	57,9%
SCULPTURE	Once a Year	79	33,8%	78,5%	5,1%	2,5%	6,3%	7,6%	26,0%	74,0%
	Twice a Year	37	15,8%	62,2%	21,6%	8,1%	2,7%	5,4%	48,6%	51,4%
	Once a Month	6	2,6%	83,3%	16,7%				16,7%	83,3%
	Once a Week	144	62,3%	75,5%	7,7%	3,5%	4,9%	8,4%	38,0%	62,0%
	Once a Year	57	24,7%	78,9%	10,5%	7,0%	1,8%	1,8%	33,3%	66,7%
CIRCUS	Twice a Year	25	10,8%	72,0%	24,0%			4,0%	45,8%	54,2%
	Once a Month	4	1,7%	75,0%			25,0%		25,0%	75,0%
	Once a Week	1	0,4%		100,0%					100,0%
	Never	174	74,4%	72,8%	10,4%	5,2%	4,0%	7,5%	30,3%	69,7%
	Once a Year	57	24,4%	84,2%	8,8%		5,3%	1,8%	57,1%	42,9%
PAINTING	Twice a Year	3	1,3%	100,0%					50,0%	50,0%
	Never	100	42,4%	75,8%	7,1%	5,1%	3,0%	9,1%	32,6%	67,4%
	Once a Year	69	29,2%	85,5%	8,7%	2,9%	2,9%	0,0%	39,1%	60,9%
	Twice a Year	46	19,5%	76,1%	8,7%	2,2%	4,3%	8,7%	42,2%	57,8%
	Once a Month	17	7,2%	58,8%	23,5%	5,9%	11,8%		47,1%	52,9%
OPERA	Once a Week	4	1,7%	25,0%	75,0%				50,0%	50,0%
	Never	181	78,4%	76,7%	7,2%	5,0%	4,4%	6,7%	36,8%	63,2%
	Once a Year	38	16,5%	73,7%	21,1%		5,3%	0,0%	37,8%	62,2%
	Twice a Year	11	4,8%	63,6%	18,2%			18,2%	36,4%	63,6%
	Once a Month	1	0,4%		100,0%			0,0%	100,0%	
MUSIC CONCERTS	Never	33	13,9%	54,5%	18,2%	6,1%	9,1%	12,1%	58,6%	41,4%
	Once a Year	65	27,3%	73,8%	6,2%	3,1%	9,2%	7,7%	37,1%	62,9%
	Twice a Year	89	37,4%	85,2%	8,0%	2,3%	1,1%	3,4%	33,7%	66,3%
	Once a Month	47	19,7%	78,7%	12,8%	4,3%		4,3%	32,6%	67,4%
	Once a Week	4	1,7%	50,0%	25,0%	25,0%			25,0%	75,0%

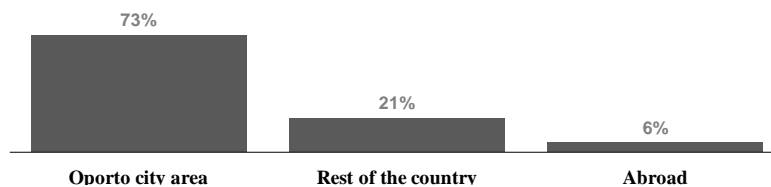
Music concerts was the last cultural event most attended (44%), followed by cinema (15%) and theatre (11%). Sculpture, photography, musicals, opera and circus were the activities less indicated.

Graphic 7- Last culture event



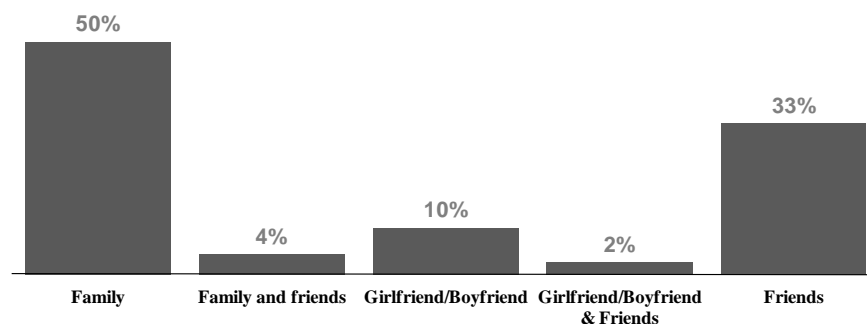
As shown in graphic 8 the last cultural event took place in the majority of the cases in Porto city area.

Graphic 8- Last culture event place

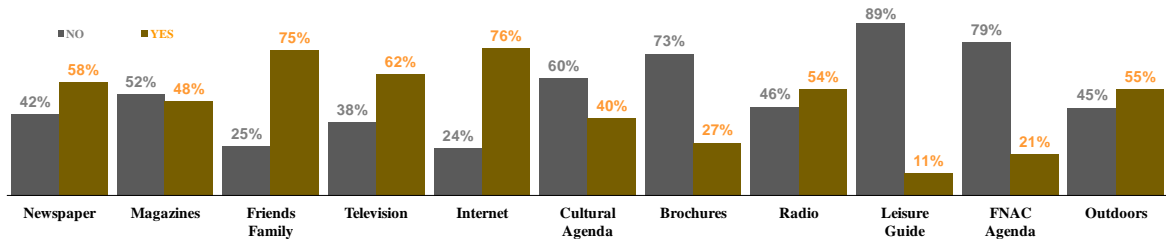


The great majority of the sample went accompanied (94%) to that event, with their family (50%) and friends (33%).

Graphic 9- Company



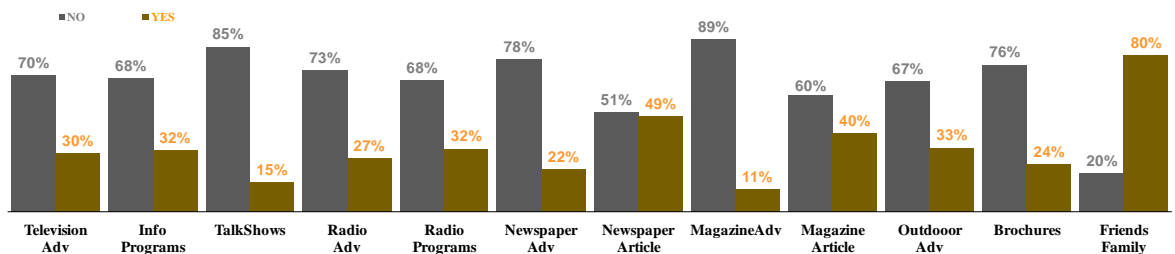
Graphic 10- Information means



The internet, friends and family are the most important information means by which individuals know about cultural events. These findings give strong support to the increasing importance of internet as a mean of communication and underlines the role of family and friends in the decision making process.

Leisure guides, FNAC agenda, and brochures are the means less used by individuals to be informed about the cultural events.

Graphic 11- Means influence in the decision making process

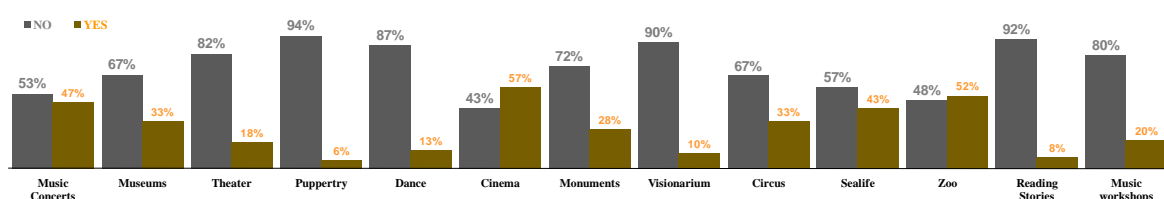


Family and friends, as reference groups, are, by far, the most important influence mean in the decision making process of the sample. It is important to note that almost half of the sample considers the influence of the newspapers articles on her/his decision choice. On the other hand, magazine advertisements and information given in talk shows are the less relevant information means.

4.2.3. ATTENDANCE WITH CHILDREN

The results achieved show that only 38% of the sample has children. 83% of those individuals indicated the age of their children. It is important to mention that 56% of those individuals have two children, 39% one, 4% three and only 1 individual has 4 children (0,41% of the sample). The average age of those children is 13,95 years old, being the oldest child 38 years old and the youngest 2 months old.

Graphic 12- Cultural activities attended with children



As illustrated in the graphic 12, in almost every leisure activities considered it is possible to verify a very low rate of attendance. Only in the case of cinema and of the visits to the zoo was possible to note a higher than 50% rate of frequency. Music concerts are attended by 47% of the individual with children, followed by Sealife (43%) and museums visits (33%). A great majority of this sample do not go to puppetry (98%) dance (87%) and theatre performances (82%), as well as reading stories (92%) and music workshops (80%) and to the visionarium (90%) with their children.

As far as the frequency of attendance per year, an important result is the very low number of times that individuals go to those activities with their children. In fact, it is possible to conclude that all other activities present an average frequency lower than one time per year, with exception of cinema (2,15) and museums (1,06), but still with very low rates.

In the case of circus 97% of the individuals had refer a frequency of one time per year, which is something related with the seasonality of this particular cultural activity.

4.2.4. EDUCATION AND EXPOSURE TO THE ARTS

When analyzing the influence of the education on arts/cultural activities attendance it is important to consider not only the broader socialization context of education (which is materialized by the overall education attainment of each individual), but also a more specific concept of education: the arts education.

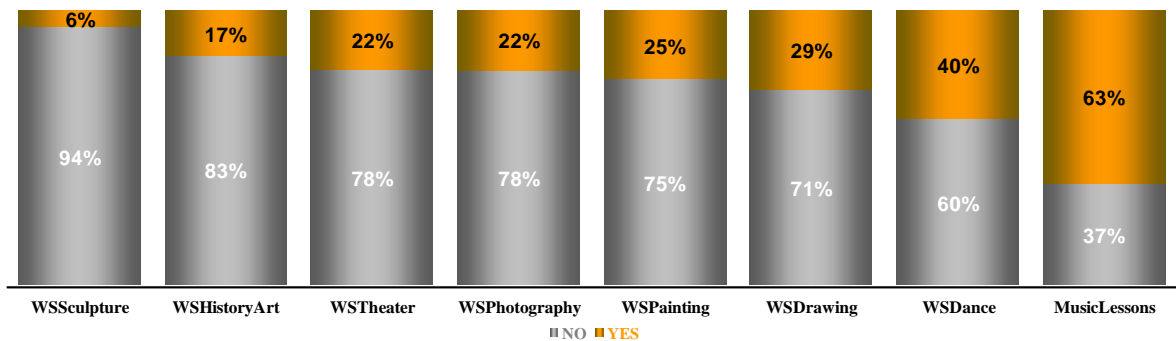
Thus, in a first stage, it is analyzed the participation in arts/culture workshops and the respective age.

A second focus is given to the participation in cultural groups (such as music groups, theatre and dance), insofar it is another way of education on arts, and may stimulate the involvement with the arts/culture.

In a third stage, it is presented the results regarding the participation in arts/culture activities as a child.

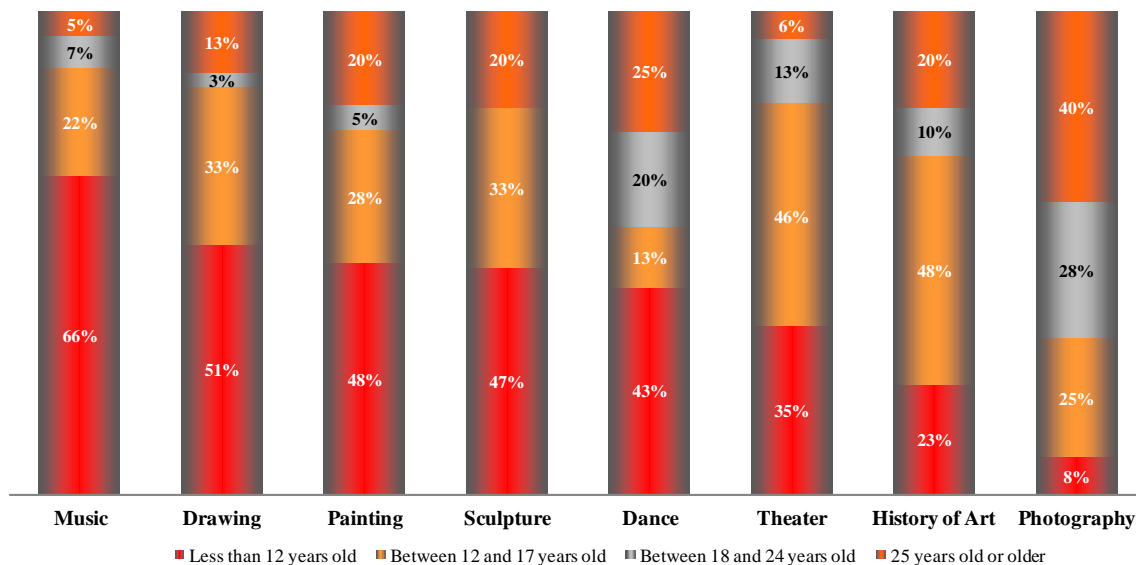
As far as workshop participation is concerned it is possible to enhance the weak participation among the sample in almost every category, except in music lessons (63%).

Graphic 13- Workshops participation



As music lessons is the category which shows more attendance among the individuals of the sample, it is important to analyze when in the life cycle of the respondents those lessons were taken. As illustrated in the graphic 14, show that those lessons were taken during the childhood, when individuals were less than twelve years old.

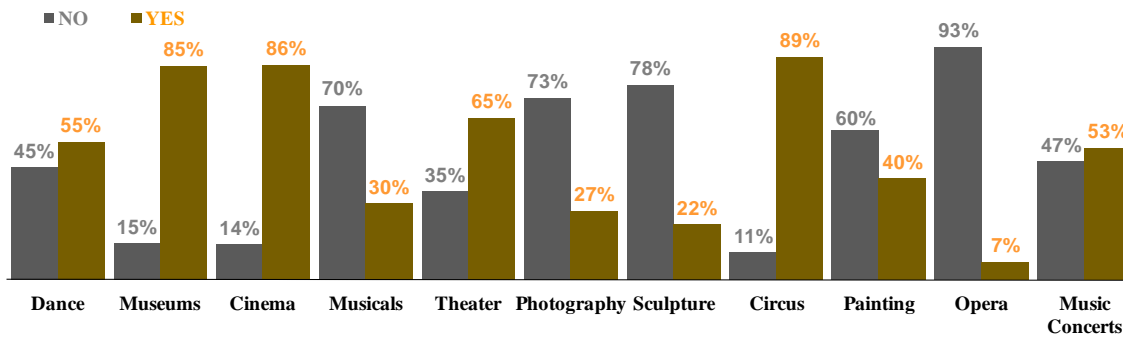
Graphic 14 - Workshops participation by age cohorts



It is important highlight the importance of the school in the visual arts education of the sample. In fact, in 88% of the cases the visual arts lessons taken under the age of seventeen years old were part of the school programme, 7,9% of both school and of another institution and only 4,1% just outside school.

The participation in cultural groups is very low among the sample investigated. Less than a quarter of the sample participates in or was part of a musical group (23%). Dance and theatre groups are even less represented (16% and 11%, respectively).

Graphic 15 - Cultural activities' attendance as child

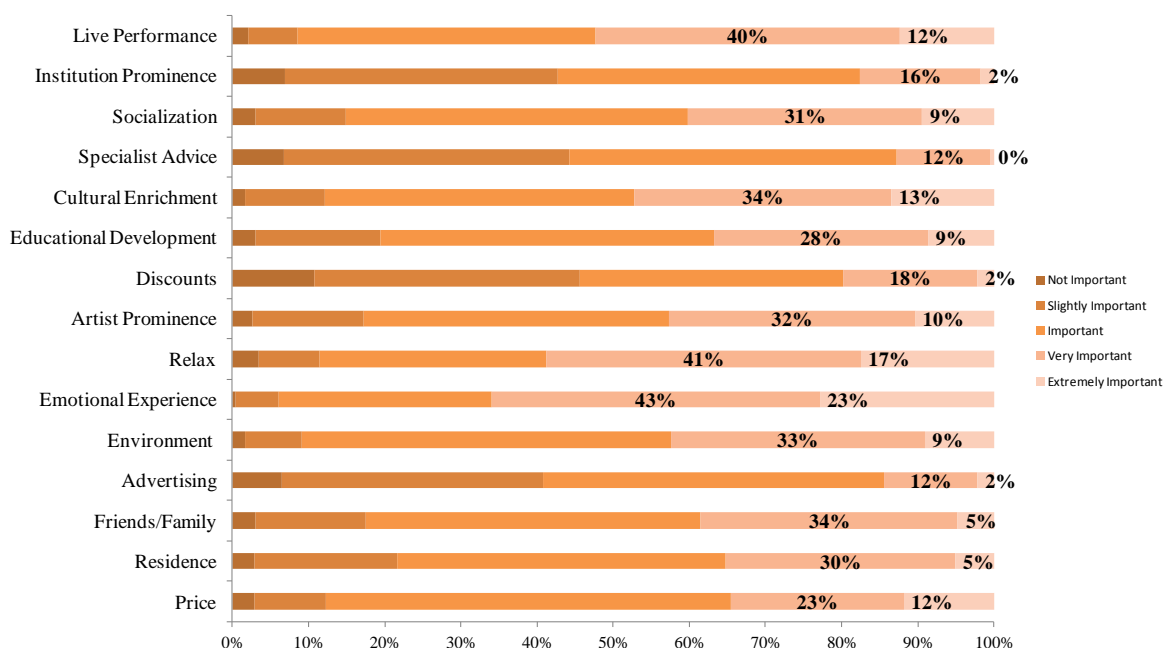


As shown in graphic 15, circus, cinema and visit to museums are the cultural activities with higher attendance in the childhood of the sample. On the other extreme, are opera performances, sculpture and photography exhibitions, as well as, musicals, cultural activities less child oriented.

4.2.5. FACTORS INFLUENCING PURCHASE DECISION PROCESS

The most important factors influencing the decision making process of the sample considered are the emotional experience and the possibility to relax that the attendance of a cultural event can provide. As shown in the graphic 17, 66% of the respondents consider the emotional experience extremely and very important, fact that is related to the very emotional component that characterizes the decision making process of purchasing a cultural “product”. The possibility to relax is considered extremely and very important by 58% of the sample and the possibility to attend a live performance by 52%. The less valued factors are specialists’ advices, advertisement and the institution’s prominence.

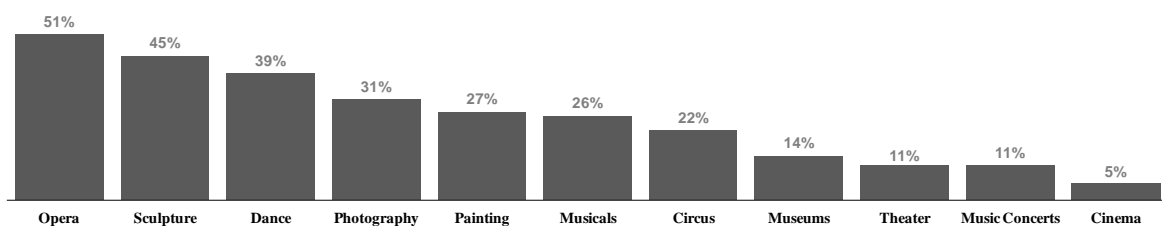
Graphic 16 - Importance of factors influencing decision making process



Regarding the cultural activities never attended it is interesting to note that opera is the one that shows fewer adepts, and is followed by sculpture exhibitions and dance performances (graphic 16).

The main barrier to non attendance of those activities is the lack of interest in them and is followed by the lack of knowledge about them.

Graphic 17 - Cultural activities never attended



It is interesting to point out that, besides the general low levels of art activities' attendance shown by the data collected, 92% agree or totally agree with the sentence "I like to go to music concerts", 80% of the respondents agree or totally agree with the sentence "I like to visit museums" and 65% with "I like to visit art galleries". A less positive attitude toward

dance is reflected in the fact that only 59% of the sample agree or totally agree with the sentence “I like to go to dance performances”.

The results achieved in the question “I take all the opportunities to attend a cultural event” illustrate the low levels of involvement and affinity with the cultural activities, as only 30% of the sample agree or totally agree with that statement.

4.3. ANALYSIS OF RELATIONSHIPS BETWEEN VARIABLES

After characterizing the sample profile, it is now important to present and analyze the empirical findings of the present research. These analyses were developed using SPSS (Statistic Package for Social Sciences) software. In the next sections the research hypothesis will be verified, supported by the interpretation of the results achieved using bivariate data analysis techniques, which aimed to quantify the intensity, and when possible, the direction of the relationship between the variables under study.

4.3.1. Relationships between variables affecting participation in arts/cultural events consumption

In these analysis the following social demographic characteristics of the individuals will be considered (Colbert *et al.*, 2007), based on the literature reviews previously presented as being the main determinants of the cultural consumer behaviour: age; gender; marital status, household dimension; presence of children in the household; income; occupation; education; parents’ education; education on arts, participation on arts activities and attendance during childhood; barriers to attendance and involvement on arts related activities, such as workshops and arts groups.

H1: Participation in arts and cultural events increase with age.

The Spearman’s Rho was used to test the dependence of arts events attendance on individual’s age. This relationship was measure taking into account the frequency of attendance in the last two years and the individual’s age.

It was only possible to find a significant correlation between frequency of attendance in the last two years and age for cinema and for painting exhibitions.

A negative correlation was found for cinema participation, significant at the 0,01 level conforming an youth bias in this cultural activity (Spearman Rho equals -0.326).

A positive correlation was found for painting exhibitions participation, significant at the 0,01 level (Spearman Rho= 0.219), which probably shows the relevance of the influence of age in the accumulation of a higher level of human capital needed to the appreciation of this kind of art form, as well as the predisposition towards it. This finding gives support to both learning by consuming (McCain, 1979; McCain, 1986; McCain, 1995) and human capital theories (Stigler and Becker, 1977), enhancing the perspective that tastes for cultural goods/services are not given but acquired and cumulative of life (Thorsby, 2001; Gray, 1998; McCain, 1979; McCain, 1986; McCain, 1995; Stigler and Becker, 1977).

H2: Participation in arts and cultural events is independent from the individual gender.

Due to the nature of the variable under studied in this hypothesis, in order to test the between them, association measures were calculated, as follows: Pearson Chi-Square Phi, (95% confidence) and Cramer's V association coefficient.

From the analysis taken, and considering a 95% of confidence level, it was possible to find no association between the two variables, as all the sig values found are higher than 5%. Thus, the independence hypotheses cannot be rejected.¹⁴

The results achieved parallel those presented by Andreason and Belk (1980), which were able to find no significant effect of gender in the frequency of attendance.

¹⁴It is important to refer that only in the case of musicals it was possible to use the Pearson Chi-square test, as in all the other cases the principle of this test application was violated (more than 20% of the expected frequencies show values inferior to 5). In order to overcome this limitation the Monte Carlo's Test sig was interpreted.

H3: Participation is independent from individual's marital status.

Due to the nature of the variable under studied in this hypothesis, in order to test relationship between them, association measures were calculated, as follows: Pearson Chi-Square Phi¹⁵ with Monte Carlo's Test procedure (95% confidence) and Cramer's V association coefficient.

From the analysis taken, and considering a confidence level of 95% of confidence, it was possible to find only one association between frequency of attendance and individual's marital status in the case of cinema. The Cramer's V association coefficient reveals a moderated association between the two variables (Cramer's V equals 0.258). It was not possible to ascertain the influence of the marital status condition on the attendance patterns of the attendance in respect to the other cultural activities, as the independence hypothesis could not be rejected. Thus, H3 is verified, with the exception of the cinema. The association found for cinema confirms the literature contributions in that it supports an association between the variable frequency of attendance and the individual marital status, showing cinema a youth bias.

H4: The frequency of attendance of cultural events varies according to the household dimension.

Taking into account the results achieved of the Spearman Rho correlation coefficient, a significant **negative correlation** was found between:

- Frequency of attendance of museums and the dimension of the household (Spearman rho=-0,182, significant at the 0,01 level);
- Frequency of attendance of cinema and the dimension of the household (Spearman rho=-0,156, significant at the 0,05 level);

¹⁵ . It is important to refer that it was not possible to use the Pearson Chi-square test, as in all the cases the principle of this test application was violated (more than 20% of the expected frequencies show values inferior to 5). In order to overcome this limitation the Monte Carlo's Test sig was interpreted.

- Frequency of attendance of theatre and the dimension of the household (Spearman $\rho = -0,230$, significant at the 0,01 level);
- Frequency of attendance of music concerts and the dimension of the household (Spearman $\rho = -0,157$, significant at the 0,05 level).

Therefore, and even though the Spearman ρ are low (which means that the correlation is modest), the data suggest that bigger households attend less frequently museums and cinema, theatre and music concert, which might be related not only to the ability to pay effect, but also the family life cycle influence that might determine less free time for leisure activities in the case of married individual with children (Andreasen and Belk, 1982).

A positive correlation, in turn, was found between the frequency of attendance of circus and the dimension of the household (Spearman $\rho = 0,171$, significant at the 0,01 level), suggesting that the pattern of attendance of this particular cultural activity is a more family oriented leisure time activity, and thus more frequently attended by families than by single individuals.

H5: The presence of children in the household hampers cultural activities attendance.

With a significance level of 95%, it was possible to find only two associations between frequency of attendance and individual's and the presence of children in the household, for cinema and for circus. The Cramer's V association coefficients reveal moderated associations in both cases (Cramer's V equals 0.293 in the case of cinema and 0.206 in circus).

Thus, H5 was verified only for cinema and for circus, given support to the fact that only for some activities should the frequency of attendance should be associated with the presence of children, and underlining the idea previously refer that circus is more associated with the presence of children in the household, contrary to cinema.

It is interesting to note that a positive correlation was found between the frequency of attendance of musicals and the age of the oldest child, which might suggest the positive effect on attendance as a result of more independent children.

H6: Arts and cultural activities frequency of attendance is positively correlated with income.

Taking into consideration the literature contribution, it was expected to find a positive correlation between the cultural activities attendance the income level (Baumol and Bowen, 1966; DiMaggio and Useem, 1978; Hill *et al.*, 2003; Morrison and West, 1986; Borgonovi, 2004; Gray, 1998). The results achieved are not able to support this hypothesis, insofar as the Spearman rho correlations are not statistically significant.

H7: Arts and cultural activities attendance is associated with individual's occupation.

The association between frequency of attendance and individual's occupation is significant at 95% level of confidence was only found the case of painting exhibitions attendance.

Despite this, the Cramer's V association coefficient reveals a moderated association between the two variables (Cramer's V equals 0.199). It was not possible to ascertain the influence of the occupation condition on the attendance patterns of the attendance in respect to the other cultural activities, as the independence hypothesis could not be rejected.

H8: Arts and cultural activities attendance is positively related to education level.

According to the literature reviewed, individuals with a higher level of education are more likely to be regular attendees for arts and cultural activities (DiMaggio and Useem, 1978; Robbins and Robbins, 1981; Morrison and West, 1986, Bergonzi and Smith, 1996; Borgonovi, 2004; Gray, 1998; Park and Huh, 2010, Peterson *et al.*, 2000).

In order to grasp the relation between education and pattern of attendance correlation analysis were done, using Spearman's rho. Two positive correlations were found, both statistically significant at 99% level of confidence: the stronger was found between frequency of attendance of visiting museums and the education level (Spearman rho=0,231) the other between the frequency of attendance of theatre and the education level. (Spearman rho=0,179). Thus, the variables consider vary in the same direction, which means that an higher education level correspond to higher frequency rates in both museums visits and

theatre performances. Taking into account the Spearman rho values achieved the correlations exist but are not strong. The results give empirical support to the theoretical relationship presented on the literature review, for these two cultural activities.

H9: Arts and cultural activities attendance is associated with the graduation course of the individual.

As far general education is concerned it was also possible to find association between frequency of attendance and individual's graduation course, significant at 95% level of confidence, in the cases the of museums and photography exhibitions attendance. A more intense association was identified in the case of museums (Cramer's V equals 0.605, which represents a strong association) than in the case of photography exhibitions (Cramer's V equals 0.418).

H10: There is a positive relationship between the parent's education level and the individual's frequency of cultural events.

The relationship between parent's education and the frequency patterns of the individuals differs widely according to the activity consider.

From the analysis of the Spearman rho it was possible to identify significant positive correlation found between the frequency of attendance and mother's education in the case of photography exhibitions (Spearman rho equal 0,15; significant at the 0,05 level) and painting exhibitions (Spearman rho equals 0,170; significant at the 0,01 level), which represent low correlation levels.

As far as the father's education is concerned it was possible to find significant positive correlation between frequency of attendance and father's education in the case of photography (Spearman rho equals 0,224; significant at the 0,01 level) and painting exhibitions (Spearman rho equals 0,237; significant at the 0,01 level), being those correlations stronger than those achieved for the variable mother's education. In the case of the father's education, higher level of education correspond to higher level of museums attendance (Spearman rho is 0,290; significant at the 0,01 level).

Frequency of attendance of musicals and education of both mother and father are negatively correlated (in the case of the father, spearman rho equals -0,167 and is significant at the 0,05 level, and in the case of the mother, spearman rho equals is -0,177 and is statistically significant at the 0,01 level of significance. Higher education level of the parents corresponds to lower levels of attendance of this particular performance activity.

H11: Art lessons/workshops can be associated with greater participation rates.

According to the literature reviewed, arts lessons can enhance individual's participation in arts/cultural activities, constituting an important stimulus for attendance (Gray, 1988; Borgonovi, 2004, Bamossy, 1982; Bergonzi and Smith, 1996; Morrison and West, 1986).

The table below illustrates the associations found between the frequency of attendance of each of the cultural forms considered in this study and the participation in arts workshops.

Table 6- Associations between frequency of attendance and workshops participations

	FREQUENCY OF ATTENDANCE										
	Dance	Museums	Cinema	Musicals	Theater	Photography	Sculpture	Circus	Painting	Opera	Music concerts
WORKSHOP Painting	A	A				A	A		A		A
WORKSHOP Drawing		A			A	A			A		
WORKSHOP Sculpture									A		A
WORKSHOP Photography	A	A			A	A	A		A		A
WORKSHOP History of the Art		A		A		A			A		
MUSIC LESSONS		A			A						
WORKSHOP Theater											
WORKSHOP Dance								A			A

Source: Table designed by the author, based on the data collected from the survey undertaken.

It is interesting to note that only for cinema and for opera it was not possible to find any association between participation in workshops and the attendance of these activities. Also for circus it was almost non association. In fact, the only association found in the case of circus was with dance workshops participation, being this relationship not strong (Cramer's V is 0.206).

Painting exhibitions are the cultural form which is associated with more type of workshops participation, followed by museums visits and music concerts attendance.

H12: Arts lessons attendance is associated with participation in the corresponding arts forms.

Taking into account the results presented in the table 7, interesting findings can be highlighted. In fact, the strongest associations were found between photography attendance and the corresponding photography workshop (Cramer's V is 0,406), painting exhibitions frequency and painting workshops (Cramer's V is 0,362), painting exhibitions and photography workshops participation (Cramer's V is 0,359), frequency of visiting museums and participation in painting workshops (Cramer's V is 0,327) and music concerts attendance and the participation in music lessons (Cramer's V is 0,267). The only cultural activities that show no significant correlation with the corresponding workshop attendance participation were: dance, musicals¹⁶, theatre, sculpture exhibitions, opera¹⁷.

H13: Arts education stimulus may vary with age, being more relevant at younger ages.

Participation as a child in arts/cultural activities determines future attendance, as past experiences determines future ones (Andreasen and Belk, 1980; Barbosa, 2008; Borgonovi and Smith, 1996; Borgonovi, 2004). In order to measure the correlation between individual's arts participation and the frequency of attendance of the different art forms under studied correlation analysis were done using Spearman's Rho, as well as the using information about the frequency of attendance and the data collected in the questionnaire related to the age with which the individuals had participated for the first time in arts related workshops. The idea was to verify if there was any correlation between the variables frequency of attendance in the last two years and the age at which the first stimulus to the arts socialization process took place.

The results achieved are indicated in the table 6 below, and are quite interesting. In fact, unexpectedly, positive and significant correlations were found between the frequencies of attendance of almost all the cultural activities and the age of the first's participation of each

¹⁶ Considering that the corresponding workshop for musicals would be music lessons.

¹⁷ Considering that the corresponding workshop for opera would be both music lessons and theatre workshops.

workshop, which indicates that the variables vary in same direction. The higher correlation found was between photography exhibitions and the age at which the individual took the photography workshops for the first time. These positive correlations suggest that the later in life the individual gets involved in the arts through workshops participation, the more frequent he/she will attend the diverse art forms. These results might be related to the fact that almost all of these workshops are very specific and demanding from the cognitive point of view, as thus more adult oriented. These findings might also be related to the fact that the so called “cultivation of tastes” might occur later in life, when individuals have more financial power to afford the attendance of this kind of education investments, such as arts workshops.

Only a negative correlation (but very low) was found between circus attendance and workshop of dance, indicating that the variables vary in opposite directions, which means that when the individual attends dance workshop at early ages, the frequency of attendance of circus is lower.

Table 7- Frequency of attendance and age at which the participation in the workshop occur (Spearman rho)

	AGE OF FREQUENCY OF THE WORKSHOP							
	Painting Workshop	Drawing Workshop	Sculpture Workshop	Photography Workshop	Art/History of Art Workshop	Music Lessons	Theater Workshop	Workshop of Dance
Dance Performances	,155*	,149*	,068	,157*	,041	,092	-,044	,138*
Visit Museums	,267**	,202**	,115	,206**	,163*	,216**	,078	,096
Cinema	,015	,046	,069	,038	,083	,027	,129*	,161*
Musicals	,071	-,004	,021	-,028	,017	,088	-,096	,090
Theater	,156*	,196**	,119	,242**	,147*	,127	,127	,067
Photography exhibitions	,279**	,222**	,136*	,358**	,160*	,080	,085	-,017
Sculpture exhibitions	,275**	,178**	,094	,153*	,084	,035	,099	,004
Circus	-,081	-,048	-,024	,008	,054	-,034	-,004	-,134*
Painting exhibitions	,311**	,232**	,054	,236**	,168**	,032	-,002	-,013
Opera	,130*	,056	,081	,064	,033	,013	,077	-,042
Music concerts	,030	,009	,062	,144*	,035	,194**	,062	,101

**, Correlation is significant at the 0.01 level (2-tailed).

*, Correlation is significant at the 0.05 level (2-tailed).

Source: Calculations done by the author , based on the data collected from the survey undertaken.

H14: The effect of the arts education stimulus in the visual arts may vary according to the place where that education took place.

More specialized education on visual arts taken outside school is expected to have greater association with adult's participation in the visual arts forms. The figures in the table 8 prove that no association was found between the place where the visual arts education took place under the age of 17 years old and the frequency of attendance of the three visual arts forms considered in these analysis. Thus, it was not possible to ascertain the hypothetical influence of a more specialized education system on the audience's behaviours.

Table 8- Association tests between attendances of visual art forms and place where arts visual education took place

Photography exhibitions	<i>Monte Carlo Test</i> $p=0,565 > 5\%$	Do not reject H0, being H0 the independence hypothesis.
Sculpture exhibitions	<i>Monte Carlo Test</i> $p=0,147 > 5\%$	Do not reject H0, being H0 the independence hypothesis.
Painting exhibitions	<i>Monte Carlo Test</i> $p=0,557 > 5\%$	Do not reject H0, being H0 the independence hypothesis.

Source: Calculations done by the author, based on the data collected from the survey undertaken.

H15: Participation as a child in arts/cultural activities is associated with future attendance of the same kind of activities with individual's own children.

This hypothesis aims to test if, in the case of individuals with children, is there any perpetuation of cultural behaviors and habits. With this purpose, association tests were done (Chi-square Monte Carlo tests procedures), using the information gathered from questions 11 and 14 of the questionnaire, related to the individual attendance with children and individual's own attendance of the same cultural activity under the age of 12 years old (during childhood period).

In the case of the workshop of fine arts frequented with children, the association test was made taking into account the data of the frequency of attendance of both individuals' sculpture and painting exhibitions attendance as a child. The results are presented in the table 8, and demonstrate that the only associations found between individuals' participation in culture during childhood period and the participation with their own children were

identified only in theatre and between workshops of music with children and attendance of music concerts during individuals' childhood. Both of these relationships are moderated association and proved by the low Cramer's V values achieved.

Table 9- Attendance with children and attendance as child

Attendance as a child		
Do you attend music concerts with your children?	$\chi^2= 2,396$ df= 1 $p = 0,122 > 5\%$	Do not reject H0, being H0 the independence hypothesis.
Do you visit museums with your children?	$\chi^2= 0,020$ df= 1 $p = 0,889 > 5\%$	Do not reject H0, being H0 the independence hypothesis.
Do you go to the theater with your children?	$\chi^2= 6,845$ df= 1 $p = 0,009 > 5\%$ VCramer= 0,28	H0 rejected Association between variables
Theater attendance as a child		
Do you attend puppetry theater with your children?	<i>Monte Carlo Test</i> $p=0,357 > 5\%$	Do not reject H0, being H0 the independence hypothesis.
Do you attend dance performances with your children?	$\chi^2= 3,638$ df= 1 $p = 0,057 > 5\%$	Do not reject H0, being H0 the independence hypothesis.
Do you go to the cinema with your children?	$\chi^2= 0,047$ df= 1 $p = 0,828 > 5\%$	Do not reject H0, being H0 the independence hypothesis.
Do you go to the circus with your children?	<i>Monte Carlo Test</i> $p=0,099 > 5\%$	Do not reject H0, being H0 the independence hypothesis.
Musicals attendance as a child		
Do you go to music workshops with your children?	$\chi^2= 2,535$ df= 1 $p = 0,111 > 5\%$	Do not reject H0, being H0 the independence hypothesis.
Music concert attendance as a child		
	$\chi^2= 4,252$ df= 1 $p = 0,039 < 5\%$	Reject H0. Association between variables VCramer= 0,221
Sculpture exhibitions attendance as a child		
Do you go to thematic workshops of fine arts with your children?	<i>Monte Carlo Test</i> $p=0,525 > 5\%$	Do not reject H0, being H0 the independence hypothesis.
	Painting exhibitions attendance as a child $\chi^2= 1,985$ df= 1 $p = 0,159 > 5\%$	Do not reject H0, being H0 the independence hypothesis.

Source: Calculations done by the author , based on the data collected from the survey undertaken.

H16: Attendance as a child is associated with future attendance when adults.

Table 10- Association tests between attendance as a child vs frequency as adult

Dance	<i>Monte Carlo Test</i> p=0,002 <5% Cramer's V= 0,256	H0 rejected Association between variables
Museums	<i>Monte Carlo Test</i> p=0,105 >5%	Do not reject H0, being H0 the independence hypothesis.
Cinema	<i>Monte Carlo Test</i> p=0,612 <5%	Do not reject H0, being H0 the independence hypothesis.
Musicals	$\chi^2= 10,962$ df= 3 p= 0,012<5% Cramer's V= 0,219	H0 rejected Association between variables
Theater	<i>Monte Carlo Test</i> p=0,208 >5%	Do not reject H0, being H0 the independence hypothesis.
Photography	<i>Monte Carlo Test</i> p=0,071 <5%	Do not reject H0, being H0 the independence hypothesis.
Sculpture	<i>Monte Carlo Test</i> p=0,002 >5% Cramer's V= 0,267	H0 rejected Association between variables
Circus	<i>Monte Carlo Test</i> p=0,111<5%	Do not reject H0, being H0 the independence hypothesis.
Painting	<i>Monte Carlo Test</i> p=0,000 >5% Cramer's V= 0,354	H0 rejected Association between variables
Opera	<i>Monte Carlo Test</i> p=0,000 >5% Cramer's V= 0,385	H0 rejected Association between variables
Music concerts	<i>Monte Carlo Test</i> p=0,000 >5% Cramer's V= 0,317	H0 rejected Association between variables

Source: Calculations done by the author , based on the data collected from the survey undertaken.

From the analysis of the results presented in table 9 it is possible to highlight that there are some important associations between the variables actual frequency of attendance and attendance under the age of 12 years old in the following cultural activities: dance, musicals, sculpture, painting, opera and music concerts. The stronger associations were found in opera, painting and music concerts. The lower association was found in the case of musicals, as signaled by the lower Cramer's V found (0,219).

H17: Heavy attenders to one art/cultural performance tend to be heavy attenders at other art/cultural performances.

In order to measure the intensity of the correlation between the frequency of the different art/cultural forms considered in this study, Spearman Rho correlation was calculated. The results presented in table 9, show that the highest correlation is verified between frequency of attendance of painting exhibitions and photography, followed by the correlation between photography and sculpture exhibitions. It must be referred that all these correlations are statistically significant at a level of significance of 1%. Painting and sculpture frequency also vary in the same direction, also being well correlated. Visiting museums and painting exhibitions are positively correlated, as well as, visiting museums and photography. Thus, as far as the visual arts are concerned, the data suggests that there are several positive correlations between the diverse art forms.

This positive correlation seems to be less strong between attendance of the diverse performing arts forms (e.g, theatre and dance are positive correlated but with less intensity as the spearman rho is lower; theatre and opera are positive correlated but with less intensity too). Only music concerts and theatre show a high correlation rate (1% significance level). No significant correlation was found between circus and all the other cultural activities.

Table 11- Spearman Rho correlation between frequencies of attendance of the different cultural activities

	FREQUENCY OF ATTENDANCE									
	Visit Museums	Cinema	Musicals	Theatre	Photography	Sculpture	Circus	Painting exhibitions	Opera	Music concerts
Dance	,225**	,110	,339**	,343**	,252**	,223**	,035	,309**	,209**	,306**
Visit	1,000	,164*	,141*	,457**	,500**	,477**	,044	,538**	,225**	,304**
Cinema		1,000	,139*	,094	,113	,040	,063	,021	,005	,129*
Musicals			1,000	,282**	,087	,187**	,080	,137*	,123	,269**
Theatre				1,000	,421**	,375**	,056	,417**	,306**	,452**
Photography					1,000	,592**	,049	,604**	,221**	,231**
Sculpture						1,000	,058	,544**	,282**	,201**
Circus							1,000	,090	,044	-,061
Painting								1,000	,303**	,260**
Opera									1,000	,279**
Music										1,000

** . Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

Source: Calculations done by the author , based on the data collected from the survey undertaken.

H18: Attendance is more likely to occur when there are less perceived barriers by individuals.

Taking into account the association Monte Carlo test done, indicated in table 9, it was only possible to find association between the barriers perceived by individuals and the corresponding frequency of attendance in the following activities: cinema, musicals, photography, painting exhibitions and opera.

The association between frequency of attendance of photography exhibitions and the barriers perceived by individual to attendance this kind of art forms is the highest, being even tough moderated (Cramer's V equal to 0,291). The lack of knowledge about photography and the lack of interest in the activity are the main barriers to attendance. These two barriers also exist in relation to other activities, such as musicals, opera and painting. In the case of musicals and opera, the fear of getting bored is also a perceived barrier to attendance. Bad past experiences, lack of company, as well as the fact that it is still seen as a very formal activity, contribute to the existence of barriers to attendance of opera events. The main barrier to cinema attendance is the price and the lack of interest in the activity demonstrated by the sample.

Table 12- Main barrier to attendance

	<i>Monte Carlo Test</i>
Dance	$p=0,089>5\%$
Museums	$p=0,092>5\%$
Cinema	$p=0,006<5\%$ <i>Cramer's V=0,252</i>
Musicals	$p=0,001<5\%$ <i>Cramer's V=0,260</i>
Theatre	$p=0,258>5\%$
Photography	$p=0,001<5\%$ <i>Cramer's V=0,291</i>
Sculpture	$p=0,077>5\%$
Circus	$p=0,154>5\%$
Painting	$p=0,009<5\%$ <i>Cramer's V=0,274</i>
Opera	$p=0,017<5\%$ <i>Cramer's V=0,278</i>
Music concerts	$p=0,087>5\%$

Source: Calculations done by the author,
based on the data collected from the survey
undertaken.

H19: Involvement in arts activities is associated with the frequency of attendance of the corresponding art forms.

The results presented in the table below shows that only in the case of dance is there an association between frequency of attendance of dance performances and the involvement in this art form via dance group participation. The Cramer's V indicates a moderate association between these two variables at a significance of 5%.

Table 13- Frequency of attendance vs participation in cultural groups

Dance vs Dance Group participation	<i>Monte Carlo Test</i> p=0,040 <5% Cramer's V= 0,211	H0 rejected Association between variables
Theatre vs Theatre Group participation	<i>Monte Carlo Test</i> p=0,581 >5%	Do not reject H0, being H0 the independence hypothesis.
Musical vs Music group participation	$\chi^2= 2,516$ df= 3 p= 0,481 >5%	Do not reject H0, being H0 the independence hypothesis.
Music Concerts vs Music group participation	<i>Monte Carlo Test</i> p=0,165 >5%	Do not reject H0, being H0 the independence hypothesis.
Opera vs Music groups participation	<i>Monte Carlo Test</i> p=0,057 >5%	Do not reject H0, being H0 the independence hypothesis.

Source: Calculations done by the author , based on the data collected from the survey undertaken.

4.4. CONCLUSIVE SYNTHESIS

As a conclusion of the analysis undertaken previously, it is now relevant to make a synthesis of the results achieved for each of the research hypotheses. Due to the large set of hypothesis proposed and to the great diversity of the cultural activities considered, a resume table with the results of the bivariate analysis done would be helpful to have a clear overview of all the relations found. This summary would also be of great usefulness to conclude if the results obtained parallel those presented in the literature reviewed in the second chapter of this dissertation.

From the literature background related to both Human Capital Theory and Learning by consuming Theory it was expected that that frequency of attendance of the cultural activities increase with age, namely due to the cultivation of tastes phenomenon (Stigler and Becker, 1977; McCain, 1979, 1986, 1995, 2006; Throsby, 2001).

This study provides empirical support to this idea only in the case of painting exhibitions attendance, as only for this cultural activity was possible to find a positive significant correlation between individual's age and frequency of attendance of this specific art form.

This result suggests that importance of older audiences in the case of painting exhibitions, which parallels the results of Baumol and Bowen's study (Baumol and Bowen, 1986), achieved for orchestras and operas. It is interesting to note that the only significant positive correlation was found in what Hendon (1992) called "active pursuit" art activity, given empirical support to the fact that older cohort in this specific geographic area may maintain more active cultural form patronage, while other leisure activities decline.

Furthermore, this study provides another interesting empirical support, related to the positive correlation found between cinema attendance and age. This relation suggests a youth bias, as well as, decreasing enthusiast for this culture activity as age grows. A similar bias was reported by Andreasen and Belk (1980) in their research of theatre and symphonies audiences.

As far the variable gender is concerned no significant association was found between the frequency of attendance of the set of cultural activities considered and the individual gender. Thus, it presents empirical support to the DiMaggio and Useem (1978) and Andreasen and Belk (1980) findings which underlined that there was no significant effect of gender in the frequency of attendance.

The expected association between marital status and cultural activities attendance was only empirically proved in the case of cinema, being more regular cinema consumer's single, which might be related to the life cycle effect underlined by Andreasen and Belk (1982). Thus, this study gives empirical support to the fact that cinema is predominately associated with the state of unmarried.

It is expected that the some variables related to the individuals life cycle, as the family size and the self sufficiency of its members, may interfere with the frequency of attendance of the cultural activities (Andreasen and Belk, 1982). In order to test the effect of these two aspects of individuals' profile hypothesis H4 and H5 were settled. The results achieved are synthesized the next two tables.

As far as the effect of the presence of children on cultural activities attendance is concerned, the expected negative correlations were corroborated by this study in the case of Museums, Musicals, Theatre and Music concerts, as negative significant correlations were found between frequency of attendance for these activities and the existence of children in the household. The results achieved parallel those achieved by Favaro and Frateschi (2007) which concluded that the probability of live concerts attendance is lower in the presence of children in the household.

It is interesting to point out another significant correlation found, albeit positive. In fact, it was possible to ascertain that the influence of the presence of children in individuals' attendance patterns vary according to the activity considered. Thus, for circus, this study gives empirical support to the existence of a positive correlation between the presence of children and the frequency of attendance of circus. Additionally, circus was the only activity for which it was possible to assess an association between the dimension of the household and the pattern of attendance, which might be related to the fact that circus audiences are, by principle, more family oriented.

Income determines the purchasing power of individuals, so it is expected a strong correlation between household income and the cultural activities attendance (Baumol and Bowen, 1966; DiMaggio and Useem, 1978; Hill et al., 2003; Morrison and West, 1986; Gray, 1998). Unexpectedly, the present study does not provide empirical support to this hypothesis, as no significant correlation between the two variables was found.

The literature reviewed refers to the influence of individuals' occupation and profession, underlining the positive relationship between social class and the socialization into the arts/culture universe. As far as occupation is concerned, it was possible to verify significant associations between occupation and both cinema and painting frequency of attendance.

Retired people show less rates of cinema attendance (30,8% of the individuals that never went to cinema in the last two years are retired, being this group only 5% of the sample studied). As far as painting is concerned, the group more responsible for the higher and the

lower rates of attendance are the self employed, as they represent 75,8% of the individuals that never attended this kind of art form.

It is expected that individuals with a higher level of education are more likely to be regular attendees for arts and cultural activities (DiMaggio and Useem, 1978; Robbins and Robbins, 1981; Morrison and West, 1986, Bergonzi and Smith, 1996; Borgonovi, 2004; Gray, 1998; Park and Huh, 2010, Peterson et al, 2000). This study gives empirical support to important role of education on museums and theatre attendance. These results might not be independent of the fact that 68% of the sample has, at least, a university degree.

Considering the literature contributions of influence of the demographic characteristics (e.g. Pitts, 2005; Hill et al., 2003; DiMaggio and Ussem, 1978; Borgonovi, 2004; Buamol and Bowen, 1978) on the decision making process it was also hypothesized that the area in which the individuals took their course (their expertise area) might also be associated with different patterns of attendance (in the same way as different profession may influence those patterns).

Family represents one of the most important reference groups as far as cultural activities are concerned, as its influences the formation of art's consumption habits (Bamossy, 1982). It was possible to empirically prove that parent's education level is correlated with some of the cultural activities considered, namely museums and painting exhibitions.

Taking into consideration the literature reviewed focused on the role of arts education on arts attendance (Morrison and West, 1986; Bamossy, 1982; Bergonzi and Smith, 1996; Borgonovi, 2004) it was hypothesized that education on certain arts forms is associated with participation in the corresponding arts forms, and that was empirically proved.

Perpetuation of cultural habits was only possible to be empirically confirmed in the case only for theatre and for music concerts.

Attendance as a child is particular important for future attendance in almost all the activities considered, being the only exception museums, cinema, theatre, photography and circus.

It was possible to prove empirically the complementary nature of a great part of the culture activities under studied. The results achieved suggest that probably there may be an audience overlap, exception made to cinema and circus, which are the only activities for which it was not possible to find any correlation between attendances of other art forms.

Attendance is more likely to occur when there are less perceived barriers by individuals, perceived barriers to attendance quite important in the cases of cinema, musicals, photography, painting and music concerts.

Finally, the empirical results support the relation between arts involvement (measured by taking into account the participation of the individuals in diverse artistic groups such as music groups, theatre and dance groups) and the corresponding cultural activities participation only in the case of dance performances.

The following symbols will be used to illustrate the relationships achieved empirically summed up in the table14.

LEGEND:

C - * NEGATIVE CORRELATION (significant at 0,005 level)

C+ ** POSITIVE CORRELATION (significant at 0,001 level)

C - ** NEGATIVE CORRELATION (significant at 0,001 level)

C+ * POSITIVE CORRELATION (significant at 0,005 level)

A ASSOCIATION

Table 14- Conclusions summary

		Dance	Museums	Cinema	Musicals	Theatre	Photography	Sculpture	Circus	Painting	Opera	Music concerts	Expected Result
H1	Participation in arts and cultural events increases with age.			C - **						C+ **			Positive
H2	Participation in arts and cultural events is independent from the individual gender.												No association
H3	Participation is independent from individual's marital status.			A									Association
H4	The frequency of attendance of cultural events varies according to the household dimension.			A					A				Association
H5	The presence of children in the household hampers cultural activities attendance.		C - **		C - *	C - **				C+ **		C - *	Negative correlation
H6	Arts and cultural activities frequency of attendance is positively correlated with income.												Positive correlation
H7	Arts and cultural activities attendance is associated with individual's occupation.			A						A			Association
H8	Arts and cultural activities attendance is positively correlated to education level.		C+ **			C+ **							Positive correlation
H9	Arts and cultural activities attendance is associated with the graduation course of the individual		A							A			Positive correlation

		Dance	Museums	Cinema	Musicals	Theatre	Photography	Sculpture	Circus	Painting	Opera	Music concerts	Expected Result
	There is a positive relationship between the mother's education level and the individual's frequency of cultural events.				C- **		C+ *			C+ **			Positive correlation
H10	There is a positive relationship between the mother's education level and the individual's frequency of cultural events.		C+ **		C- *		C+ **			C+ **			Positive correlation
	Painting	A	A				A	A		A		A	
	Drawing		A			A	A			A			
	Sculpture									A		A	
H11	Art lessons/workshops can be associated with greater participation rates.	A	A			A	A	A		A		A	Association
	History of the Art		A		A		A			A			
	Music Lessons		A			A							
	Theatre												
	Dance								A			A	
H12	Arts lessons attendance is associated with participation in the corresponding arts forms.	A	A				A			A			Association
	Painting	C+ *	C+ **			C+ *	C+ **	C+ **		C+ **	C+ *		
	Drawing	C+ *	C+ **			C+ **	C+ **	C+ **		C+ **			
	Sculpture						C+ *						
H13	Arts education stimulus may vary with age, being more relevant at younger ages.	C+ *	C+ **			C+ **	C+ **	C+ *		C+ **		C+ *	Negative Correlation
	History of the Art		C+ *			C+ *	C+ *			C+ **			
	Music Lessons		C+ **									C+ **	
	Theatre			C+ *									
	Dance	C+ *		C+ *					C- *				

		Dance	Museums	Cinema	Musicals	Theatre	Photography	Sculpture	Circus	Painting	Opera	Music concerts	Expected Result
H14	The effect of the arts education stimulus in the visual arts may vary according to the place where that education took place.												Association
H15	Participation as a child in arts/cultural activities is associated with future attendance of the same kind of activities with individual's own children.					A						A	Association
H16	Attendance as a child is associated with future attendance when adults.	A			A			A		A	A	A	Association
H17	Heavy attenders to one art/cultural performance tend to be heavy attenders at other art/cultural performances.		Dance C+ **		C+ **	C+ **	C+ **	C+ **		C+ **	C+ **	C+ **	Positive correlation
			Museums C+ *		C+ *	C+ **	C+ **	C+ **		C+ **	C+ **	C+ **	
			Cinema C+ *		C+ *							C+ *	
			Musicals C+ **		C+ **			C+ **		C+ *		C+ **	
			Theatre C+ **		C+ **		C+ **	C+ **		C+ **	C+ **	C+ **	
			Photography C+ **				C+ **	C+ **		C+ **	C+ **	C+ **	
			Sculpture C+ **					C+ **		C+ **	C+ **	C+ **	
			Circus C+ **							C+ **	C+ **	C+ **	
H18	Attendance is more likely to occur when there are less perceived barriers by individuals.			A	A		A			A	A		Association
H19	Involvement in arts activities is associated with the frequency of attendance of the corresponding art forms.	A											Association

CHAPTER 5- CONCLUSION

This last chapter is dedicated to the presentation of the main conclusions of this dissertation. With this purpose and, at a first stage, the investigation summary is presented, followed by an overview of the main findings achieved with the empirical work developed. Then, the main problems and limitations of the theoretical and empirical investigation are discussed. Finally, the contributions that this research brings to future researches, as well as to management players in the cultural field are discussed.

5.1. INVESTIGATION SUMMARY

The research problem that this dissertation aimed to address was to analyze the profile of the cultural events' consumer in Porto city area from a marketing perspective, exploring some of the main determinants of consumer behaviours in the cultural field.

From the literature contributions, it was possible to identify two main sets of predictors of attendance of cultural services, commonly used in segmentation studies undertaken with the aim to understand predominant characteristics of consumer's demand for cultural and artistic activities. On one hand, it is possible to identify more general demographic and socioeconomic variables and, on the other hand, one can encounter behavioural specific predictors, related to frequency of attendance patterns, attitude towards the cultural activities, experiences, socialization process into the arts, variables related to the process of information diffusion, as well as benefits sought in attendance of this kind of experienced goods.

Taking into account the objectives settled, an exploratory study was developed, based on a two steps approach, which comprises both of qualitative and quantitative data collection. Qualitative primary data were collected through unstructured depth interviews, conducted to two of the main cultural players in Porto city: Casa da Música and Árvore, Cooperativa de Actividades Artísticas, CRL. The importance of this qualitative approach is associated with the supply side inputs that they had provided to the present study.

The quantitative approach, in turn, comprises of one questionnaire administration to a sample of 241 individuals, through which were tested different factors influencing culture events consumption, mainly focused in obtaining data related to the following items: cultural patterns of consumption, the means used to get informed about these activities, the education on arts received during individual's life cycle, involvement in arts educational activities (such as participation in arts/cultural groups), enthusiasm for the arts, the importance given to some key elements of the decision making process (such as price, reference groups, advertisements, discounts, among others), main barriers of non attendance of certain cultural activities, as well as, information related to demographic, social and economic profiles.

Taking into account the objectives defined, as well as the literature contributions presented in the second chapter, a set of hypothesis was formulated, which were grouped as follows: one first group comprises of hypothesis related to demographic and socioeconomic status, and, a second set is focused on socialization into the arts/culture activities hypothesis.

In order to fulfill the goals set out in this study, a wide variety of statistical methods were used to analyze the data collected. Preliminary data analyses were processed, using univariate statistical techniques with the aim to have an overall characterization of the sample. At a second stage, bivariate statistical techniques were used to verify the relationships settled in the research hypothesis. Indeed, a priori descriptive segmentation methods were used in order to identify the profile of cultural attendees in different cultural activities.

Those analyses give empirically support to broader cultural consumer behaviour knowledge in the Porto area, insofar they allowed the confirmation of some of the literature contributions in respect to the determinants of cultural services demand and give some important contributions to the field under study.

5.2. MAIN FINDINGS

The study gives empirical support to some important propositions, as associations and correlations were found between the variables influencing consumer's behaviours in the cultural field and in the specific geographic area considered.

Support was found to some of the relationships considered in literature concerning social-demographic variables and consumer pattern of attendance of cultural activities.

As expected, individual's patterns of attendance may vary according to the cultural activity considered, as well as with the individual's demographic and socioeconomic characteristics.

The data analyses undertaken suggest a youth bias for cinema audiences. Painting exhibitions attendance are positively correlated with age, which might suggests that this kind of visual arts is more attractive to older cohorts. Marital status is associated with cinema attendance, being unmarried cohorts of the sample more frequent attenders of this art form. Even though it was not possible to verify any significant relation between income and attendance patterns, the results suggests associations between the household dimension and the frequency of attendance of cinema and circus, being circus more oriented to families and being cinema more frequent goes single and with no children. Association between occupation and both cinema and painting were also verified, being the retired people less represented in the case of cinema audiences, and employed people being the dominant group in all the frequency rates of both activities.

In fact, according to the survey undertaken, the presence of children in the household hampers the frequency of attendance of museums, musicals, theatre, and music concerts, suggesting that these activities audiences may suffer with life cycle effect mentioned by Andreasen and Belk (1982).

Education plays a key role in participation rates of museums and theater, which might be related to the fact that "acquiring tastes" is particular important in these two specific cultural activities, as they require certain knowledge from the consumer. The expertise area

of the individual is also associated with his tastes and preferences for cinema and painting activities.

Reference groups such as parents are also key as far the consumer behaviour process of cultural services are concerned, being its education level an important factor in the socialization into the arts process. Its influence was corroborated by positive correlations found in the case of photography exhibitions, painting and museums. Unexpectedly, a negative correlation between musicals attendance and parents' education level was empirically confirmed, which has no parallel in the literature.

Arts education plays an important role in the demand for the arts, not only due to the fact that arts lessons attendance is associated with the participation in the corresponding art form (e.g, dance workshops participation is associated with the frequency of dance performances), but also due to the fact that this kind of specialized education is associated with, at least, one of the other cultural activities considered in the study (only exception being theater workshops that is associated with none of the cultural forms attendances considered). These results may suggest the role of arts education in the development of more “omnivores” consumption patterns.

Surprisingly, the only negative correlation between the age of at which arts education take place and culture activities frequency was found for dance lessons and circus, result that might not be alien to the fact that 68% of the individuals that took dance lessons during childhood period have no children.

As in Gray's study conducted for museums (Gray, 1998), it was not possible to assess any association between the place where visual arts stimulus took place and the pattern of attendance of visual arts attendance. So, no conclusion on the role of school in the socialization process into the arts can be drawn.

Perpetuation of cultural habits was only possible to be empirically confirmed in the case of theatre and of music concerts.

The complementary nature of a great part of the culture activities under studied was also empirical proved for a great part of the cultural activities.

The empirical results achieved support the relation between arts involvement only in the case of dance performances.

Perceived barriers may determine the consumption pattern of cinema, musicals, photography, painting and opera, being the main barriers identified related to the lack of knowledge (photography), lack of interest in the activity (musicals, opera and painting), the fear of getting bored (musicals and opera), bad past experiences, lack of company, as well as the fact that it is still seen as a very formal activity (opera). The main barrier to cinema attendance is the price and the lack of interest in the activity.

5.3. LIMITATIONS AND FUTURE INVESTIGATIONS SUGGESTIONS

Notwithstanding some contributions that this research has provide to the field under studied, it must be underlined that it has some limitations. First, this study is based on survey data collected from a non probability sampling technique, as a convenience sampling was used combined with snowball sampling.

Due to the sampling technique used and the specific nature of the sample investigated (mainly master students of Faculty of Economics of Porto University, researcher's own friends and contacts from those friends, as well as individuals attending workshops at Árvore, Cooperativa de Actividades Artísticas, CRL), it is essential to be aware of the generalization boundaries of the results to the population as a whole.

Secondly, and also related to the quantitative research undertaken, the rate of responses achieved is not high and needs to be increased and broadened, meaning that more individuals from other municipalities either then from Porto, as well as from more diverse socioeconomic cohorts, need to be considered in future researches, so that a richer research can be reached.

As far as the qualitative approach used is concerned, it is essential so refer that this investigation would be richer if a wider variety of cultural players were interviewed, from other cultural domains, such as dance, theater, cinema, museums, photography and circus. It is important to highlight that this limitation was not a result of lack of the researcher's sensibility to this fact. In fact, some organizations in other cultural fields operating in Porto region were contacted but, unfortunately, have shown no availability to cooperate in this study. Thus, it would be of great value that future researches could benefit from interviewing the main cultural organizations operating in the arts fields, not fully represented in this qualitative approach.

To sum up, all the limitations pointed out that a set of opportunities to future research can be identified. Thus, on the basis of the results achieved, it can be proposed a segmentation approach, based on the benefits sought by individuals when attending a cultural activity, as well as, on other variables that might influence the decision process of attending a cultural event, such as: price; proximity to the residence area; friend's advice; advertisement; experience achieved; artist awareness; discounts; cultural enrichment achieved; specialist advice presented on media, and the possibility of being with friends/family.

5.4. MANAGEMENT IMPLICATIONS

The results of the present study allowed a better understanding of the cultural consumers in Porto area as it includes aspects related to cultural activities frequency of attendance of diverse art forms, affinity, most valuable items considered in the decision process, means by which consumers get informed about cultural events, barriers to attendance and some of the main determinants of the socialization process into the arts. Thus, it permits to suggest specific marketing objectives to cultural organizations operating in Porto, so that more efficient strategies can be designed and implemented in order to find the best way to increase their audiences.

5.5. CONCLUSION

A basic marketing principle considers that the main purpose of companies is to meet consumer's desires and needs (Colbert *et al.*, 2007; Kotler and Andreasen, 2007). However, those can only be satisfied if companies know in depth their consumers' preferences and decision making processes. Therefore, it is shown as relevant to analyze the profile of the cultural events' consumer in Porto city area from a marketing perspective. With this purpose, an exploratory descriptive studied was developed, in order to contribute to a deeper knowledge and understanding of the cultural consumption behaviours in this particular region.

Being arts education a key determinant of cultural demand, this dissertation intends to, not only explore the main social-demographic traits of cultural consumers, taking into account a broaden set of cultural domains, but also investigate the socialization into the arts process, such as the early exposure to the arts and culture activities and the participation in various cultural forms and groups.

A particular focus was given to the attendance patterns of adults with children, by exploring if the individual's culture heritage can be reflected in the future frequency of cultural activities and in a perpetuation of cultural behaviours and habits.

The results achieved largely support the a priori expectations drawn from the results of other demand studies, and contributes to the identification of both segmentation bases and methods that can be used to identify different groups of consumers of cultural forms in the specific area of Porto.

It also offers an important analytical framework to a better insight into the cultural audience's segmentation processes, as it supports some important segmentation bases which may be explored in the future.

BIBLIOGRAPHY

Andreasen, A. R. (1991), *Expanding the Audiences for Performing Arts-Research Division in Report #24*, National Endowment for the Arts, Seven Lock Press, Washington D.C.

Andreasen, A. R. and R. W. Belk (1982), "The Effects of Family Life Cycle on Arts Patronage", *Journal of Cultural Economics*, Vol. 6, N° 2, pp. 25-35.

Andreasen, A. R. and R. W. Belk (1980), "Predictors of Attendance at the Performing Arts", *The Journal of Consumer Research*, Vol. 7, N° 2, pp. 112-120.

Babin, B. J., Darden, W.R and Griffin, M (1994), "Work and/or Fun: Measuring Hedonic and Utilitarian Shopping Value", *Journal of Consumer Research*, Vol. 20, N°4, pp. 644-655.

Bamossey, Gary (1982), "Socializing experiences as predictors of performing arts patronage behaviour", *Journal of Cultural Economics*, Vol. 6, N° 2, pp. 37-44.

Barbosa, Belém (2008), *Open Day Event- Developing Audiences in Arts Museums*, Porto: Faculty of Economics of the University of Porto, Master Dissertation in Marketing.

Baumol, William J., and William G. Bowen (1966), *Performing Arts—The Economic Dilemma: A Study of Problems Common to Theatre, Opera, Music, and Dance*, New York: Twentieth Century Fund.

Bergonzi, L. and J. Smith (1996), *Effects of art education on participation in the arts*, in *Research Report #36*, National Endowment of the Arts, Seven Lock Press, Santa Ana.

Boorsma, M. and F. Chiaravalloti, (2010), "Arts Marketing Performance: An Artistic-Mission-Led Approach to Evaluation", *The Journal of Arts Management, Law, and Society*, Vol.40, pp. 297-317.

Borgonovi, F. (2004), "Performing arts attendance: an economic approach", *Applied Economics*, Vol. 36, pp. 1871-1885.

- Brace, I. (2008), *Questionnaire Design: How to Plan, Structure and Write Survey Material for Effective Market Research*, London: Market Research in Practice.
- Brito, C. (2008), "Relationship Marketing: From its Origins to the Current Streams of Research", *working paper* nº 268, Faculdade de Economia do Porto.
- Brochado, A. O. and F. V. Martins (2008), "Aspectos Metodológicos da Segmentação de Mercado: base de segmentação e métodos de classificação", *RBGN - Revista Brasileira de Gestão de Negócios*, Vol.10, Nº 27, pp. 132-149.
- Chan, T. W. and J. H. Goldthorpe (2005), "The Social Stratification of Theatre, Dance and Cinema Attendance", *Cultural Trends*, Vol. 14 (3), Nº55, pp. 193-212.
- Colbert, F. (2009), "Beyond Branding: Contemporary Marketing Challenges for Arts Organizations", *International Journal of Arts Management*, Vol.12, Nº1, pp.14-20.
- Colbert, F., J. Nantel, S. Bilodeau and J. D. Rich (2007), *Marketing Culture and the Arts*, Montréal: École des Hautes Études Commerciales (HEC).
- Cuadrado, M. and M. Frassetto (1999), "Segmentation of Cinema Audiences: An Exploratory Study Applied to Young Consumers", *Journal of Cultural Economics*, Vol. 23, pp. 257-267.
- D. A. Yorke, R. R. Jones, (1984) "Marketing and Museums", *European Journal of Marketing*, Vol. 18, Nº 2, pp.90 – 99.
- De Varine Bohan, H. (1976), "The Modern Museum, Requirements and Problems of a New Approach", *Museum*, Vol. 28, Nº3, pp. 131-144.
- Dibb, S., L. Simkin, W.M. Pride and O.C. Ferrel (2006), *Marketing Concepts and Strategies*, Boston: Houghton Mifflin.
- Diggles, K. (1986), *Guide to Arts Marketing: The Principles and Practice of Marketing as They Apply to the Arts*, London: Rhinegold.
- DiMaggio, P.; Useem, M.; Brown, P. (1978) *Audience Studies of the Performing Arts and*

Museums: A Critical Review, Washington: National Endowment for the Arts.

Favaro, D. and Frateschi, C. (2007), "A discrete choice model of consumption of cultural goods: the case of music", *Journal of Cultural Economics*, Vol. 31, pp. 205-234.

Frank, R. E, W. F. Massy and Y. Wind (1972), *Marketing Segmentation*, Prentice Hall.

Gainer, Brenda (1995), "Ritual and relationships: Interpersonal Influences on Shared Consumption", *Journal of Business Research*, Vol. 32, N°3, pp. 253-260.

Gray, C. M. (1998), "Hope for the Future? Early Exposure to the Arts and Adult Visits to Art Museums", *Journal of Cultural Economics*, Vol. 22, pp. 87-98.

Green, P. E. (1977), "A new approach to market segmentation", *Business Horizons*, Vol. 20, N°2, p. 61-73.

Grönroos, C. (1994), "Quo Vadis, Marketing? Toward a Relationship Marketing Paradigm", *Journal of Marketing Management*, Vol. 10, N°5, pp. 347-360.

Hair, J. F. Jr, W. C. Black, B. J. Babin, R. E. Anderson (2010), *Multivariate Data Analysis – A Global Perspective*, New Jersey: Pearson.

Hendon, R. C. (1992), "Arts participation: Comparing the elderly and non-elderly", *Journal of Cultural Economics*, Vol. 16, , N°1, pp. 83-92.

Hill, L., C. O'Sullivan and T. O'Sullivan (2003), *Creative Arts Marketing*, Oxford: Elsevier Butterworth-Heinemann.

Hirschman, E. C. (1983), "Aesthetics, Ideologies and Limits of the Marketing Concepts", *Journal of Marketing*, Vol. 47, pp. 40-55.

Hirschman, E. C. and M. B. Holbrook (1982), "Hedonic Consumption: Emerging Concepts, Methods and Propositions", *Journal of Marketing*, Vol. 46, pp. 92-101.

Holbrook, M. and Hirschman, E. (1982), "The experiential aspects of consumption: Consumer fantasies, feelings and fun", *Journal of Consumer Research*, Vol. 9, pp. 132-140.

Jansen-Verbeke, M. and J. van Rekom (1996), "Scanning Museum Visitors: Urban Tourism Marketing", *Annals of Tourism Research*, Vol.23, N°2, pp.364-375.

Kolb, B. M. (2005), *Marketing for Cultural Organisations: New strategies for attracting audiences to classical music, dance, museums, theatre and opera*, London: Thomson Learning.

Kotler, P. and A. R. Andreasen (2007), *Strategic Marketing for Non-Profit Organizations*, New Jersey: Prentice Hall.

Kotler, N. G., P. Kotler, and W. Kotler (2008), *Museum Marketing & Strategy - Designing Missions, Building Audiences, Generating Revenue & Resources*, San Francisco: Jossey-Bass.

Kotler, P. and Scheff, J. (1997) *Standing Room Only: Strategies for Marketing the Performing Arts*, Boston: Harvard Business School Press.

Levitt, T. (1969), *The Marketing Mode*, McGraw Hill.

Lévy- Garboua, L. and C. Montmarquette (1996), "A Microeconomic Study of Theatre Demand", *Journal of Cultural Economics*, Vol. 20, N° 1, pp. 25-50.

Lévy- Garboua, L., and Montmarquette, C. (2002), The demand for the arts, in *Handbook of cultural economics* R. Towse (Ed), London Edward Elgar.

Lovelock, C. H. and J. Wirtz (2010), *Services Marketing: People, Technology, Strategy*, Prentice Hall.

Malhotra, Naresh K. (2009) *Marketing Research: An Applied Orientation*, Prentice Hall.

McCain, R. A. (1979), "Reflections on the cultivation of taste", *Journal of Cultural Economics*, Vol.3, n°1, pp.30-52.

McCain, R. A. (1986), "Game theory and cultivation of taste", *Journal of Cultural Economics*, Vol.10, n°1, pp.1-16.

- McCain, R. A. (1995), "Cultivation of tastes and bounded rationality: some computer simulations", *Journal of Cultural Economics*, Vol.19, n°1, pp.1-15.
- McCain, R. A. (2006), "Defining cultural and artistic goods", in (Ginsburgh, V. and Throsby, D.), *Handbook of the Economics of Arts and Culture*, Vol.1 , pp. 148-167, Elsevier B.V.
- Mokwa, M. P., W. M. Dawson and E. A. Prieve, (1980), *Marketing the Arts (Praeger Series in Public and Nonprofit Sector Marketing)*, London: Praeger.
- Morrison, G. W. and E. G. West (1986), "Child Exposure to the Performing Arts: The Implications for Adult Demand", *Journal of Cultural Economics*, Vol. 10, N° 1, pp. 17-24.
- Nantel, J. (1993), "La segmentation e le posicionement", in F.Colbert (ed), *Le Marketing des Arts et de La Culture*, Gaëtan morin, Québec.
- Park, Sung Hee and Chang Huh, (2010), "An Analysis of the Performing Arts Consumer: Developing market segments by using CHAID", International CHRIE Conference-Refereed Track Paper 2.
- Peterson, R.A. (1980), "Marketing Analysis Segmentation and Targeting in Performing Arts", in M.P. Mowka, W.M. Dawson and E.A. Prieve, (eds.), *Marketing the Arts*, Praeger, New York.
- Peterson, R. A, Hull, P.C. and Kern, R. M. (2000), *Age and Arts Participation: 1982-1997 – Research Division in Report #42*, National Endowment for the Arts, Seven Lock Press, Washington D.C.
- Pitts, Stephanie E. (2005), "What makes an audience? Investigating the roles and experiences of listeners at a chamber music festival", *Music & Letters*, Vol.2, N°2, pp.257-269
- Robbins, J. and S. Robbins (1981), "Museum Marketing: Identification of High, Moderate and Low Attendee Segments", *Journal of the Academy of Marketing Science*, Vol. 9, N° 1, pp. 66-76.

Ryans, A. B. and C.B. Weinberg (1978), "Consumer Dynamics in Nonprofit Organizations", *Journal of Consumer Research*, Vol. 5, N° 2, pp. 89-95.

Seaman, Bruce A. (2005), "Attendance and Public Participation in the Performing Arts: A Review of the Empirical Literature", Working Paper, 06-25, Georgia State University.

Seaman, A. B. (2006), "Empirical Studies of Demand for the Performing Arts", *Handbook of the Economics of Arts and Culture*, Vol.1, pp. 415- 472, Elsevier B.V.

Solomon, M, G. Bamossy, S. Askegaard and M. K. Hogg (2006), *Consumer Behaviour - A European Perspective*, Essex: Prentice Hall.

Stigler G. and Becker, G. S. 1977) "De gustibus non est disputandum", *The American Economic Review*, Vol. 67, N°2, pp.26-90.

Swanson, S., Davis and J., Zhao, Y. (2008) "Arts for arts'sake? An examination of motives for arts performance attendance", *Nonprofit and Voluntary Sector Quartely*, Vol.37, pp.300-323

Throsby, D. (2001), *Economics and Culture*, Cambridge, Cambridge University Press.

Waters, I. (1989), *Entertainment, Arts and Cultural Services*, Longman.

Wedel, M. and Kamakura, W.A. (2000), *Market Segmentation: Conceptual and Methodological Foundations*, Boston: Kluwer Academic Publishers.

Wells, William D. (1975), "Psychographics: A Critical Review", *Journal of Marketing Research*, N° 12, pp. 196-213.

Willis, K. G., Snowball, J. D. (2009), "Investigating how the attributes of live theatre productions influence consumption choices using conjoint analysis: the example of the National Arts Festival, South Africa", *Journal of Cultural Economics*, N° 33, pp. 167- 183.

Wind, Y. (1978), "Issues and advances in segmentation research", *Journal of Marketing Research*, Vol. 15, N° 3, pp. 317-337.

APPENDICES

1. QUESTIONNAIRE



QUESTIONÁRIO SOBRE MERCADO DA CULTURA



Este questionário faz parte integrante de uma **Tese de Mestrado em Marketing** em desenvolvimento na **Faculdade de Economia do Porto**, cujos objectivos são conhecer os comportamentos de frequência de actividades culturais e estudar o perfil dos "consumidores de arte e actividades culturais".

A sua colaboração é muito importante, pelo que agradeço, desde já, a sua cooperação.

Antes de iniciar o processo de resposta aqui fica um conjunto de **orientações**:

1. Peço-lhe que, por favor, preencha o questionário se residir num dos seguintes concelhos: Porto, Póvoa de Varzim, Vila do Conde, Vila Nova de Gaia, Maia, Gondomar, Espinho, Matosinhos ou Valongo.

2. O questionário é anónimo e unicamente para tratamento estatístico. Importa salientar que, alguma redundância que alguns itens possam sugerir decorre de questões metodológicas.

3. Se tiver alguma dificuldade ou questão, não hesite em contactar através do seguinte email:

estudo.mercado.cultura@gmail.com

Muito obrigada pela sua participação.

1. Relativamente às actividades culturais abaixo mencionadas assinale com um X as frequentou nos últimos 2 anos, e a frequência com que o costuma fazer.

	Nenhuma vez	1 vez por ano	2 vezes por ano	1 vez por mês	1 vez por semana	mais do que 1 vez por semana
Espectáculos de dança						
Visita a museus						
Cinema						
Musicais						
Teatro						
Exposições de fotografia						
Exposições de escultura						
Ida ao circo						
Exposições de pintura						
Ópera						
Concertos de música						

2. Assinale os meios através dos quais tem conhecimento da existência de eventos culturais:

Jornal	<input type="checkbox"/>
Revistas	<input type="checkbox"/>
Amigos/Família	<input type="checkbox"/>
Televisão	<input type="checkbox"/>
Internet	<input type="checkbox"/>
Agenda Cultural	<input type="checkbox"/>
Brochuras das instituições promotoras	<input type="checkbox"/>
Rádio	<input type="checkbox"/>
Guia do Lazer	<input type="checkbox"/>
Agenda Fnac	<input type="checkbox"/>
Publicidade em outdoors	<input type="checkbox"/>

3. Assinale os itens que considera que influenciam a sua decisão de ir a um espectáculo cultural:

Anúncios que vejo na televisão	<input type="checkbox"/>	Artigos que leio nos jornais	<input type="checkbox"/>
Programas de informação (exemplo telejornais)	<input type="checkbox"/>	Publicidade que vejo em revistas	<input type="checkbox"/>
Sugestões feitas em <i>talkshows</i> televisivos	<input type="checkbox"/>	Artigos que leio em revistas	<input type="checkbox"/>
Publicidade que ouço na rádio	<input type="checkbox"/>	Publicidade em outdoors	<input type="checkbox"/>
Sugestões feitas em <i>programas</i> de rádio	<input type="checkbox"/>	Brochuras que recebo de instituições culturais	<input type="checkbox"/>
Publicidade nos jornais	<input type="checkbox"/>	Recomendações de amigos/família	<input type="checkbox"/>

4. Qual foi o último espectáculo cultural a que foi?

5. Indique o local em que esse espectáculo cultural teve lugar.

6. Foi acompanhado? ☐ SIM ☐ NÃO

7. Por quem foi acompanhado?

8. Tem filhos? ☐ SIM ☐ NÃO

9. Quantos?

Se respondeu "NÃO", passe por favor para a questão nº10.

10. Indique a idade de cada um dos seus filhos (separe as idades por um por uma vírgula).

11. No caso de ter filhos, assinale com uma X os eventos/actividades culturais que frequenta com os seus filhos e indique quantas vezes o faz por ano. Se não tem filhos, passe para a questão 13.

12. QUANTAS VEZES POR ANO?	12. QUANTAS VEZES POR ANO?
Concertos de música <input type="checkbox"/>	Circo <input type="checkbox"/>
Visita a museus <input type="checkbox"/>	Sealife <input type="checkbox"/>
Teatro <input type="checkbox"/>	Jardim zoológico <input type="checkbox"/>
Teatro de marionetas <input type="checkbox"/>	Workshops de leitura de contos para crianças <input type="checkbox"/>
Espectáculos de dança <input type="checkbox"/>	Workshops para estimular o gosto pela música nas crianças <input type="checkbox"/>
Cinema <input type="checkbox"/>	Oficinas temáticas de artes plásticas (ex: oficinas de Natal, Carnaval, Páscoa, etc) <input type="checkbox"/>
Visita a monumentos <input type="checkbox"/>	Visionarium <input type="checkbox"/>
Visionarium <input type="checkbox"/>	

13. Já alguma vez participou nas seguintes actividades? **14.** Se respondeu "SIM" na questão 13., assinale com que idade participou pela primeira vez.

	SIM	NÃO	Menos de 12 anos	Entre os 12 e os 17 anos	Entre 18 e 24 anos	25 ou mais
workshop de pintura	<input type="checkbox"/>	<input type="checkbox"/>				
workshop de desenho	<input type="checkbox"/>	<input type="checkbox"/>				
workshop de escultura	<input type="checkbox"/>	<input type="checkbox"/>				
workshop de fotografia	<input type="checkbox"/>	<input type="checkbox"/>				
workshop sobre arte ou história da arte	<input type="checkbox"/>	<input type="checkbox"/>				
Aulas de música	<input type="checkbox"/>	<input type="checkbox"/>				
Aulas/workshop de teatro	<input type="checkbox"/>	<input type="checkbox"/>				
Aulas/workshop de dança	<input type="checkbox"/>	<input type="checkbox"/>				

15. No caso de ter participado em aulas de artes visuais quando tinha idade igual ou inferior a 17 anos, indique se tais aulas faziam parte do programa escolar ou se eram leccionados numa outra instituição que não no âmbito do ensino obrigatório. Se não participou passe por favor para a questão nº13.

- Escola (primária, preparatória, secundária) ☐
- Outra Instituição ☐
- Na escola e noutra instituição ☐

16. Relativamente às seguintes actividades assinale com uma X aquelas em que já participou/de que já fez parte:

- Grupo musical ☐
- Grupo de teatro ☐
- Grupo de dança ☐

17. Toca algum instrumento musical?

SIM ☐ NÃO ☐

18. Indique se assistiu a cada uma destas actividades culturais **quando tinha menos de 12 anos de idade?**

	SIM	NÃO		SIM	NÃO
Espectáculos de dança	<input type="checkbox"/>	<input type="checkbox"/>	Exposições de fotografia	<input type="checkbox"/>	<input type="checkbox"/>
Visita a museus	<input type="checkbox"/>	<input type="checkbox"/>	Exposições de escultura	<input type="checkbox"/>	<input type="checkbox"/>
Cinema	<input type="checkbox"/>	<input type="checkbox"/>	Circo	<input type="checkbox"/>	<input type="checkbox"/>
Musicais	<input type="checkbox"/>	<input type="checkbox"/>	Exposições de pintura	<input type="checkbox"/>	<input type="checkbox"/>
Teatro	<input type="checkbox"/>	<input type="checkbox"/>	Ópera	<input type="checkbox"/>	<input type="checkbox"/>
			Concertos de música	<input type="checkbox"/>	<input type="checkbox"/>

19. Pensando agora relativamente às **razões** que o levam a escolher ir a determinado espectáculo cultural.

	Nada importante	Pouco importante	Importante	Muito importante	Extremamente importante
Preço					
Proximidade ao local de residência					
Conselhos dos amigos/família					
Publicidade					
Ambiente em que o evento é desenvolvido					
Experiência emocional proporcionada					
Entertainment/divertimento proporcionado					
Possibilidade de relaxar e de se libertar do stress do dia-a-dia					
Notoriedade dos artistas					
Possibilidade de obter descontos					
Desenvolvimento educacional					
Enriquecimento cultural					
Conselho de especialista em revista, jornal, <i>talk show</i>					
Possibilidade de socialização com amigos/família					
Notoriedade da instituição cultural					
Possibilidade de ver um espectáculo ao vivo, no caso dos espectáculos que podem ser ao vivo.					

20. Relativamente às actividades culturais que nunca frequentou assinale o principal motivo para não o fazer:

	Espectáculos dança	Visita a museus	Cinema	Musicais	Teatro	Exposições fotografia	Exposições escultura	Circo	Exposições pintura	Ópera	Concertos de música
Falta de interesse pela actividade em causa											
Falta de conhecimento relativamente à actividade em causa											
Receio de aborrecimento											
Má experiência no passado com a ida a um espectáculo do género											
Não ter ninguém conhecido que se interesse por este tipo de espectáculos											
Considero o tipo de espectáculo muito formal											
O preço dos bilhetes											

21. Indique até que ponto estas afirmações se aplicam a si:

	Discordo totalmente	Discordo	Não concordo nem discordo	Concordo	Concordo totalmente
Gosto de visitar uma galeria de arte.					
Gosto de ir a concertos de música.					
Gosto de ir a espectáculos de dança.					
Gosto de visitar museus.					
Aproveito todas as oportunidades que tenho para ir a um espectáculo cultural.					

22. LOCAL DE RESIDÊNCIA

Assinale, por favor, o concelho onde se situa a sua residência

Espinho ☐

Gondomar ☐

Maia ☐

Matosinhos ☐

Porto ☐

Póvoa de Varzim ☐

Valongo ☐

Vila do Conde ☐

Vila Nova de Gaia ☐

23. IDADE

24. Nº DE ELEMENTOS DO AGREGADO FAMILIAR

25. SEXO

Feminino ☐

Masculino ☐

26. ESTADO CIVIL

Solteiro ☐

Casado/União de facto ☐

Divorciado ☐

Viúvo ☐

27. QUAL O NÍVEL DE ENSINO MAIS ELEVADO QUE COMPLETOU?

menos de 4 anos de escolaridade ☐

4 anos de escolaridade -1º ciclo ensino básico ☐

6 anos de escolaridade -2º ciclo ensino básico ☐

9 anos de escolaridade -3º ciclo ensino básico ☐

ensino secundário ☐

curso tecnológico ☐

Bacharelato/licenciatura ☐

Mestrado/Pós graduação ☐

Doutoramento ☐

28. Se possui um curso superior completo (bacharelato, licenciatura, mestrado ou doutoramento) indique o nome do curso. No caso de possuir mais de um curso superior indique o de grau mais elevado.

29. Qual o nível de ensino mais elevado que sua mãe e o seu pai completaram?

MÃE

PAI

menos de 4 anos de escolaridade ☐

4 anos de escolaridade -1º ciclo ensino básico ☐

6 anos de escolaridade -2º ciclo ensino básico ☐

9 anos de escolaridade -3º ciclo ensino básico ☐

ensino secundário ☐

curso tecnológico ☐

Bacharelato/licenciatura ☐

Mestrado/Pós graduação ☐

Doutoramento ☐

30. Situação face ao emprego do inquirido

Trabalhador por conta de outrem ☐

Trabalhador por conta de própria ☐

Desempregado ☐

Reformado ☐

Doméstica ☐

Outra ☐

Qual?

31. Qual é a sua profissão?

No caso de ter mais do que uma profissão deverá indicar aquela que lhe proporciona uma maior parcela do seu rendimento mensal.

32. Rendimento líquido mensal do agregado familiar (em €)

350-500 ☐

501-1000 ☐

1001-1500 ☐

1501-2000 ☐

2001-2500 ☐


2501-3500 ☐

3501-5000 ☐

Mais de 5000 ☐

MUITO OBRIGADA PELA SUA COLABORAÇÃO.

2. INTERVIEW TOPIC GUIDE APPLIED TO ÁRVORE – COOPERATIVA DE ACTIVIDADES ARTÍSTICAS, CRL



TESE DE Mestrado em Marketing
 Andreia Dias¹, sob orientação da Prof. Dra. Ana Oliveira Brochado²
¹Faculdade de Economia do Porto, sofia.maia.dias@gmail.com ²UNIDE-ISCITE-IUL, abrochado@fep.up.pt

ENTREVISTA COM RESPONSÁVEL DAS OFICINAS DA ÁRVORE

- APRESENTAÇÃO DO OBJECTIVO DA TESE**
 - ▶ Conhecer o comportamento e atitudes dos indivíduos face ao consumo de actividades culturais;
 - ▶ Estudo de segmentação com base na informação recolhida relativa aos comportamentos de frequência e nas atitudes face às actividades culturais
 - ▶ Explorar a relação entre a exposição precoce ao mundo das artes e da cultura (nomeadamente através de workshops e oficinas de arte) e a frequência de espectáculos de arte/culturais na idade adulta.

PROGRAMAS

INICIATIVAS ÁRVORE

- ▶ Que **programas específicos** são actualmente desenvolvidos para os públicos mais jovens (crianças)?
- ▶ Como **surgiram** essas ofertas culturais tão específicas? Houve algum tipo de diagnóstico de necessidades formativas/educacionais identificadas pela vossa instituição?
- ▶ Qual a **adesão** por parte do público a estas iniciativas? Qual o nº médio de participantes de cada iniciativa.
- ▶ Quais os programas para crianças que normalmente têm maior procura? Porquê?

CARACTERIZAÇÃO DOS PÚBLICOS

PÚBLICOS

OFICINAS PARA CRIANÇAS


- ▶ Pensando agora na oficinas dirigidas a crianças, qual a **proporção de crianças filhos/familiares** de sócios da Cooperativa?
- ▶ Qual pensam ser as **expectativas das pessoas** que inscrevem os seus filhos nos workshops desenvolvidos?
- ▶ **O que procuram** os pais ao inscreverem os filhos neste tipo de iniciativas (razões para frequência)?

OFICINAS PARA ADULTOS


- ▶ Como caracterizam os indivíduos que frequentam as **oficinas da Árvore para adultos** (idade, profissão, nível educacional, nível de rendimento, área de formação, situação face ao emprego...)?
- ▶ Qual é a vossa percepção quanto à **experiência destes indivíduos em termos da sua relação com as artes** (por exemplo, são pessoas que participam de forma activa em actividades relacionadas com arte: visita de museus, visita a exposições de pintura, escultura, desenho, ...)?
- ▶ Quais pensam ser os **factores mais importantes** que os indivíduos ponderam aquando do **processo de decisão de compra** deste tipo de serviço? (ex: preço, localização, actividade cultural em si, instituição responsável,...)?
- ▶ De acordo com a vossa opinião, estes cursos teriam **maior procura se...**
- ▶ Qual pensam ser a **percepção por parte dos indivíduos** quanto a **este tipo de oferta** na âmbito da cidade do Porto?

PROPOSTA

- ▶ Aplicação do inquérito por questionário aos sócios da Cooperativa.



3. INTERVIEW TOPIC GUIDE APPLIED TO CASA DA MÚSICA



casa da música

ENTREVISTA COM RESPONSÁVEL DO SERVIÇO EDUCATIVO

1. APRESENTAÇÃO DO OBJECTIVO DA TESE
 - ▶ Conhecer o comportamento e atitudes dos indivíduos face ao consumo de actividades culturais;
 - ▶ Estudo de segmentação com base na informação recolhida relativa aos comportamentos de frequência e nas atitudes face às actividades culturais
 - ▶ Explorar a relação entre a exposição precoce ao mundo das artes e da cultura (nomeadamente através de workshops de música, concertos e a frequência de espectáculos de arte/culturais na idade adulta).

TESE DE MESTRADO EM MARKETING
 Andreia Dias¹, sob orientação da Prof. Dra. Ana Oliveira Brochado²
¹Faculdade de Economia do Porto: sofia.maria.dias@gmail.com ²UNIDE-USCTE-IUL: abrochado@fep.up.pt

INICIATIVAS CASA DA MÚSICA

PROGRAMAS


- ▶ Que **programas específicos** são actualmente desenvolvidos por parte do serviço Educativo (públicos muito latos)?
- ▶ Como **surgiram** essas ofertas culturais tão específicas? Houve algum tipo de diagnóstico de necessidades formativas/educacionais identificadas pela vossa instituição?
- ▶ Qual a **adesão** por parte do público a estas iniciativas? Qual o nº médio de participantes de cada iniciativa.
- ▶ Quais os programas para crianças que normalmente têm maior procura? Porquê?

PÚBLICOS

PÚBLICOS

OFICINAS PARA CRIANÇAS

- ▶ Pensando agora na oficinas dirigidas a crianças, quais as que recebem maior aceitação por parte do público?
- ▶ Qual pensam ser as **expectativas das pessoas** que inscrevem os seus filhos nos workshops desenvolvidos?
- ▶ **O que procuram** os pais ao inscreverem os filhos neste tipo de iniciativas (razões para frequência)?
- ▶ Como caracterizam os indivíduos que frequentam os programas desenvolvidos pelo Serviço Educativo (idade, profissão, nível educacional, nível de rendimento, área de formação, situação face ao emprego...)?
- ▶ Qual é a vossa percepção quanto à **experiência destes indivíduos em termos da sua relação com as artes** (por exemplo, são pessoas que participam de forma activa em actividades relacionadas com arte: visita de museus, visita a exposições de pintura, escultura, desenho, ...)?
- ▶ Quais pensam ser os **factores mais importantes** que os indivíduos ponderam aquando do **processo de decisão de compra** deste tipo de serviço? (ex: preço, localização, actividade cultural em si, instituição responsável,...)?
- ▶ De acordo com a vossa opinião, estes cursos teriam **maior procura se....**
- ▶ Qual pensam ser a **percepção por parte dos indivíduos** quanto a **este tipo de oferta** na âmbito da cidade do Porto?



U.PORTO
FEP FACULDADE DE ECONOMIA
UNIVERSIDADE DO PORTO

4. MEASUREMENT SCALES

QUESTION NR.		VARIABLE SPSS	CATEGORIES	SCALE MEASURE
1	Attendance of cultural activities in the last 2 years	Dance Museums Cinema Musicals Theater Photography Sculpture Circus Painting Opera MusicConcert	1 (No); 2 (Yes)	Nominal
	Frequency of attendance of cultural activities in the last 2 years	FRDance FRMuseums FRCinema FRMusicals FRTheater FRPhotography FRSculpture FRCircus FRPainting FROpera FRMusicConcerts	0 (No answer) 1 (Never) 2 (Once a year) 3 (Twice a year) 4 (Once a month) 5 (Once a week) 6 (More than once a week)	Ordinal
2	Means by which individuals know about cultural activities	MNewspaper MMagazines MFriendsFamily MTelevision MInternet MCulturalAgenda MBrochures MRadio MLeisureGuide MFNAC_Agenda MOutdoors	1 (Yes); 2 (No)	Nominal

QUESTION NR.	VARIABLE SPSS	CATEGORIES	SCALE MEASURE
4	Last cultural activity LASTCULTUREACT	0 (No answer) 1 (Dance) 2 (Museums) 3 (Cinema) 4 (Musicals) 5 (Theater) 6 (Photography) 7 (Sculpture) 8 (Circus) 9 (Painting) 10 (Opera) 11 (MusicConcert)	Nominal
5	PLACE	0 (No answer) 1 (Espinho) 2 (Gondomar) 3 (Maia) 4 (Matosinhos) 5 (Porto) 6 (Póvoa de Varzim) 7 (Valongo) 8 (Vila do Conde) 9 (Vila Nova de Gaia) 10 (Grande Lisboa) 11 (Greece) 12 (Bragança) 13 (Coimbra) 14 (France) 15 (Spain) 16 (UK) 17 (Guarda) 18 (Vila Real) 19 (USA) 20 (Viana do Castelo) 21 (Czech Republic) 22 (Paredes) 23 (Santa Maria da Feira) 24 (Italy) 25 (Braga) 26 (Évora) 27 (Lisboa)	Nominal

QUESTION NR.	VARIABLE SPSS		CATEGORIES	SCALE MEASURE
6	COMPANION		1 (Yes); 2 (No)	Nominal
7	COMPANION2		0 (No answer) 1 (Friends) 2 (Spouse & Children) 3 (Spouse) 4 (Family) 5 (Children) 6 (Spouse & Friends) 7 (Girlfriend/Boyfriend) 8 (Girlfriend/Boyfriend & Friends)	Nominal
8	CHILDREN		1 (Yes); 2 (No)	Nominal
9	NRCHILDREN			Scale
10	Children age	CHILDRENAGE1 CHILDRENAGE2 CHILDRENAGE3 CHILDRENAGE4 CHILDRENAGE5	Children age- 1st child Children age- 2nd child Children age- 3rd child Children age- 4th child Children age- 5th child	Scale
11	Culture activities that individuals attend with their children	CHMusicConcerts CHMuseums CHTheater CHPuppetry CHDance CHCinema CHMonuments CHVisionarium CHCircus CHSealife CHZoo CHReadingStories CHMusicworkshops CHThematicworkshops	1 (Yes); 2 (No)	Nominal

QUESTION NR.		VARIABLE SPSS	CATEGORIES	SCALE MEASURE
12	Frequency of attendance of culture activities with children	FRCHMusicConcerts FRCHMuseums FRCHTheater FRCHPuppetry FRCHDance FRCHCinema FRCHMonuments FRCHVisionarium FRCHCircus FRCHSealife FRCHZoo FRCHReadingStories FRCHMusicworkshops FRCHThematicworkshops		Scale
13	Workshops frequency	WSPainting WSDrawing WSSculpture WSPhotography WSHistoryArt MusicLessons WSTheater WSDance	1 (No); 2 (Yes)	Nominal
14		AgeWSPainting AgeWSDrawing AgeWSSculpture AgeWSPhotography AgeWSHistoryArt AgeMusicLessons AgeWSTheater AgeWSDance	0 (No answer) 1 (Never) 2 (Less than 12 years old) 3 (Between 12 years and 17 years old) 4 (Between 18 and 24 years old) 5 (25 years old or more)	Ordinal
15		SCHOOL	0 (No answer) 1 (School) 2 (Another institution) 3 (Both)	Nominal
16	Group's participation	MUSIC_GROUP THEATER_GROUP DANCE_GROUP	1 (Yes); 2 (No)	Nominal
17		MUSIC_INSTRUM	1 (Yes); 2 (No)	Nominal

QUESTION NR.		VARIABLE SPSS	CATEGORIES	SCALE MEASURE
18	Participation in cultural activities as child	DanceASCHILD MuseumsASCHILD CinemaASCHILD MusicalsASCHILD TheaterASCHILD PhotographyASCHILD SculptureASCHILD CircusASCHILD PaintingASCHILD OperaASCHILD MusicConcertsASCHILD	1 (Yes); 2 (No)	Nominal
19	Importance of some factors in the decision process	FACTPrice FACTResidence FACTFriendsFamily FACTAdvertising FACTAMBIENCE FACTEmotionalExperience FACTRelax FACTArtistProminence FACTDiscounts FACTEducationalDevelopment FACTCulturalEnrichment FACTSpecialistAdvice FACTSocialization FACTInstitutionProminence FACTLivePerformance	0 (no answer) 1 (Not Important) 2 (Slightly Important) 3 (Important) 4 (Very Important) 5 (Extremely Important)	Ordinal
20	Barriers to attendance	NEVERDance NEVERMuseums NEVERCinema NEVERMusicals NEVERTheater NEVERPhotography NEVERSculpture NEVERCircus NEVERPainting NEVEROpera NEVERMusicConcerts	0 (No answer) 1 (Lack of Interest in the activity) 2 (Lack of knowledge about the activity) 3 (Fear of getting bored) 4 (Bad past experience) 5 (Lack of company) 6 (Very formal activity) 7 (Price)	Ordinal

QUESTION NR.		VARIABLE SPSS	CATEGORIES	SCALE MEASURE
21	Please indicate how these statements apply to you.	LIKEArtGallery LIKEMusicConcerts LIKEDance LIKEMuseums LIKEOpportunity	0 (No answer) 1 (I strongly disagree) 2 (I disagree) 3 (I do not agree or disagree) 4 (I agree) 5 (I totally agree)	Ordinal
22	Residence Municipality	RESIDMunicip	1 (Espinho) 2 (Gondomar) 3 (Maia) 4 (Matosinhos) 5 (Porto) 6 (Póvoa de Varzim) 7 (Valongo) 8 (Vila do Conde) 9 (Vila Nova de Gaia) 10 (Other)	Ordinal
23	Age	AGE		Scale
24	Gender	GENDER	1 (Female); 2 (Male)	Nominal
25	Household Dimension	HOUSEHOLD		Scale
26	Marital Status	MARITAL STATUS	1 (Single) 2 (Divorced) 3 (Married) 4 (Widower) 0(No answer)	Nominal
27	Education Level	EDUCATION	0 (No answer) 1 (Less than 4 school years) 2 (4 school years - 1st Cycle of Basic School) 3 (6 school years - 2nd Cycle of Basic School) 4 (9 school years - 3rd Cycle of Basic School) 5 (Highschool) 6 (Technological Course) 7 (University Graduation/Degree) 8 (Master/Post-Graduation) 9 (PhD)	Ordinal

QUESTION NR.	VARIABLE SPSS		CATEGORIES	SCALE MEASURE
28	Graduation Course	GRADUATIONCourse	0 (No answer)	Nominal
			1 (Accounting and Audit)	
			2 (Communication Sciences)	
			3 (Pharmaceutical Sciences)	
			4 (Design)	
			5 (Engineering)	
			6 (Economics)	
			7 (Finance)	
			8 (Business Administration)	
			9 (History and Classical Studies)	
			10 (Marketing)	
			11 (Human Resources)	
			12 (Education Sciences)	
			13 (Law)	
			14 (Medical & Nursing)	
			15 (Languages and Modern Literature)	
			16 (International Relations)	
			17 (Public Relations)	
			18 (Music)	
			19 (History of Art)	
			20 (Psychology)	
			21 (Microbiology)	
			22 (Drawing & Painting)	
			23 (Informatic Technologies)	
			24 (Tourism)	
			25 (Sociology)	
29	Parents Education Level	EDUC_MOTHER EDUC_FATHER	1 (Less than 4 school years)	Ordinal
			2 (4 school years - 1st Cycle of Basic School)	
			3 (6 school years - 2nd Cycle of Basic School)	
			4 (9 school years - 3rd Cycle of Basic School)	
			5 (Highschool)	
			6 (Technological Course)	
			7 (University Graduation/Degree)	
			8 (Master/Post-Graduation)	
			9 (PhD)	
			0 (No answer)	

QUESTION NR.	VARIABLE SPSS	CATEGORIES	SCALE MEASURE
30	Occupational Status OCCUPATION	1(Employed) 2(Self Employed) 3(Unemployed) 4(Retired) 5(Student) 6(Housekeeper) 0(No answer)	Nominal
31	Profession PROFESSION	1 (Entrepreneur) 2 (Business Manager) 3 (Finance and Controlling) 4 (Engineer) 5 (Sales) 6 (Human Resources & Communication) 7 (Auditor/Accountant) 8 (Banking) 9 (Business Consultant) 10 (Designer) 11 (Doctor/Nurse) 12 (Economist) 13 (Administrative Assistant) 14 (Student) 15 (Pharmaceutical) 16 (Teacher) 17 (State employee) 18 (Project Manager) 19 (Researcher) 20 (Musician) 21 (Marketing Manager) 22 (Insurances) 23 (Psychologist) 24 (Administrative Manager) 0 (No answer)	Nominal
32	Income of the Household INCOME	1 (Between 350€ and 500€) 2 (Between 501€ and 1000€) 3 (Between 1001€ and 1500€) 4 (Between 1501€ and 2000€) 5 (Between 2001€ and 2500€) 6 (Between 2501€ and 3500€) 7 (Between 3501€ and 5000€) 8 (More than 5000€) 0 (No answer)	Ordinal

5. OUTPUTS FROM SPSS

UNIVARIATE ANALYSIS

AGE

Descriptives			Statistic	Std. Error
Please indicate your age.	Mean		35,42	,681
	95% Confidence Interval for Mean	Lower Bound	34,08	
		Upper Bound	36,77	
	5% Trimmed Mean		34,64	
	Median		34,00	
	Variance		110,448	
	Std. Deviation		10,509	
	Minimum		21	
	Maximum		71	
	Range		50	
	Interquartile Range		10	
	Skewness		1,206	,158
	Kurtosis		1,152	,314

Tests of Normality						
	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Please indicate your age.	,174	238	,000	,888	238	,000

a. Lilliefors Significance Correction

Boxplot Grafic 1- Age

